

TWENTY-EIGHT PAGES.

FIVE CENTS.

VARIETY

VOL. II., NO. 8.

MAY 5, 1906.

PRICE FIVE CENTS.

The cover of Variety magazine features a central photograph of Vesta Tilley, a popular vaudeville performer, in a dramatic pose. She is surrounded by four circular portraits of other performers: a woman in the top left, a man in a hat in the top right, a man in a tuxedo in the bottom left, and a man in a hat in the bottom right. The entire cover is framed by two columns. The left column has banners for 'VAUDEVILLE', 'CIRCUS', and 'PARKS', and is labeled 'SIME' at the bottom. The right column has banners for 'BURLESQUE', 'MINSTRELS', and 'FAIRS', and is labeled 'CHICOT' at the bottom. The name 'VESTA TILLEY' is printed below her central image. A decorative bow is at the bottom center. The artist's signature 'Edgar M. Miller N.Y.' is in the bottom right corner.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

EXCITEMENT IN CHICAGO.

Chicago, May 3.

This has been a busy vaudeville week, caused mainly through the appearance of William Morris, the New York agent, on Monday last.

Mr. Morris was called here by a number of managers, and on Tuesday afternoon at the Auditorium Hotel met twenty-five of them by appointment.

A majority were out-of-town managers who are booking through the Western Vaudeville Association, and the indications are that there is much dissatisfaction in that Western vaudeville stronghold.

Mr. Morris spoke for an hour to the assembly, few of whom had ever seen him personally before.

Kohl & Castle, John J. Murdock and the other members of the association have been much worried through Morris' visit. Martin Beck, in San Francisco, was telegraphed to return to Chicago when it was learned that Morris was coming. Beck returned last night.

Morris left for Minneapolis on Wednesday. He is expected back to-day, and will probably return to New York the latter end of the week.

A report late to-day said that E. F. Albee, Keith's manager, had been wired to come to Chicago immediately.

CHICAGO DOESN'T BELIEVE IT.

Chicago, May 3.

No credence is given here to the rumored combination between Keith, Klaw & Erlanger and the Western Vaudeville Association. The conditions are too well understood to admit of the feasibility of the proposed combine.

The impression is that the whole arrangement is a scheme to force Max Anderson away from the Shuberts.

WHAT E. D. STAIR SAID.

In the newspaper interview of E. F. Albee's during the week, the name of E. D. Stair, of Stair & Haviland (with the Klaw & Erlanger Syndicate) was mentioned as one of the parties to the agreement reported to exist among Keith, Klaw & Erlanger and the Western Vaudeville Association.

It is reported that Mr. Stair when questioned as to the truth, replied: "Do you think I am damn fool enough to be used to bolster up a tottering throne?"

FRANK M'KEE HAS ANNA HELD.

Contrary to expectation, Anna Held will not be a vaudeville feature this season. The French singer has engaged her services to Frank McKee, the theatrical manager, for next season, which will forbid her appearing elsewhere before.

THE ROGERS BROTHERS IN VAUDEVILLE.

It is now a matter of debate between the Rogers brothers (Gus and Max) whether they shall accept an offer to return to vaudeville made to them by F. F. Proctor this week.

The season has closed, and the contract binding the brothers to Klaw & Erlanger has expired. Some report has been spread regarding the reputed illness of brother Max. His retirement from "The Rogers Brothers in Ireland" company was owing to a difference with A. L. Erlanger.

ANOTHER FOURTEENTH STREET HOUSE.

Rumor said during the week that "Big Tim" Sullivan has purchased the church property at Fourteenth street and Second avenue, and would build a theatre on the spot the church now occupies.

It is expected that vaudeville will be given, but it is possible if Mr. Sullivan secures the property that he will place the burlesque shows booked for the Dewey in the new house, and make a popular priced vaudeville theatre of the latter.

There has been considerable talk about this piece for some time, several managers having been reported as the purchasers.

FYNES HAS HAD OFFERS.

It is not a certainty that J. Austin Fynes will continue as the manager of the Third Avenue Theatre, which he opened late this spring for a short season of vaudeville, closing the house for repairs.

Mr. Fynes says that he has received

KEITH GIVING UP AT LAST.

The combination lock has been removed from the finance department of the Keith Booking Agency, and there are unbelievable happenings nowadays in the St. James Building.

One example is the weekly salary of \$1,750 paid the Great Lafayette during the latter's Boston engagement at Keith's there.

Creator's band, now playing the Boston house for a two weeks' engagement, is receiving \$2,500 each six days of their stay.

Salaries of this magnitude have hitherto been unheard of in connection with a Keith bill. The Keith management realizes the danger traveling vaudeville shows will do to their patronage, and is attempting to forestall the effect by this means.

The Keith Agency is seeking large acts and novelties at the present time; also a new departure for a vaudeville concern



Ruins of the Central Theatre at San Francisco. This theatre was originally built for a panorama and later converted into a theatre by Belasco & Mayer. The

play being presented at the time of the disaster was "Dangers of Working Girls."

(Photo by Variety's special correspondent.)

several offers for the lease from theatrical and real estate men, but has not decided what he will do.

Regarding the Fifth Avenue Theatre property, Mr. Fynes states that that is not on the market. His realty company is collecting the rents, and there is at present no desire on their part to dispose of the holding.

Several vaudeville sites out of town are now under consideration by Mr. Fynes, and the result may shortly be made known.

ANDREW MACK CORRALLED.

Vaudeville will soon have Andrew Mack, the Irish romantic actor, in its midst. Mr. Mack has been secured by Reich, Plunkett & Wesley for a tour over the circuits. He will appear May 28 for the first time.

SCHEDULE FOR EASTERN WHEEL.

The members of the Eastern Wheel of burlesque, and the Columbia Amusement Company, an important part of it, will meet about Monday next in New York to route the various burlesque companies playing at the Wheel houses for the season of 1906-07.

THE NEW AGENCY LAW.

The new law exempting the theatrical and vaudeville agents from the disagreeable exactions of the general employment agency law was signed last week by Governor Higgins and became operative on Tuesday of this week.

It provides:

1. That no agent may divide commission fees with an employer or manager.
2. That the decisions of the commissioner forfeiting the licenses of vaudeville or theatrical agents shall be subject to review by the courts.
3. That technical violations of the provisions shall be punishable by a fine of \$25 by a police magistrate instead of by prosecution for a misdemeanor by the Court of General Sessions.
4. That all persons, including so-called "brokers" and "contractors of labor" who secure employment for vaudeville and theatrical artists shall be considered within the application of the law; that they shall be required to have offices and take out a regular license.
5. That the term "fee" (commission) shall be construed to mean not only direct commission for engagements, but also as in the case of "brokers," the excess of money paid by employers to them.
6. That for short engagements the commissions charged by agents shall not exceed 10 per cent of the salary, and for longer engagements not more than the first week's salary.

Paragraph 1 is the most important. It is designed to prevent the splitting of commissions by agents and managers or employers. This phase of vaudeville practices was a potent source of abuse under the old system, by which the smaller acts of the profession were mostly victimized. An agent who found it impossible to get engagements for his principal on a fair and equitable commission basis was frequently known to offer a considerable bonus to managers, or others in a position to secure time. The result was that the artist was required to pay the agent's commission, and the bonus offered to the party of the second part.

The section set forth in paragraph 4 is also an important change from the old law. It is designed to crowd out those irresponsible persons, who, so to speak, carry their offices in their hats, pay no license, are not required to register themselves, and have been free to pursue their piratical business without legal restraint. It was to this class of "agents" that Frederick L. C. Keating, former license commissioner, referred in his report last year as charging commissions running in many recorded instances to unbelievable figures.

The effect of the provision described in paragraph 5 will be that the "brokers" and "contractors of labor" as they called themselves to escape the restrictions of the old law, will be compelled to register and pay the usual license fee.

The bill was drawn up by Mr. Keating at the instance of the Theatrical Agents' Society of the State of New York, of which William H. Gregory is president, Webster Cullison, secretary, and B. A. Myers, chairman of the board of directors. The clause fixing the limit of commission fees was drawn up after conference with the principal vaudeville and theatrical agents of the city.

that previously considered \$600 was the limit for any vaudeville feature in existence.

GRACE VAN STUDDIFORD QUILTS.

Grace Van Studdiford after her failure in vaudeville left town last week, going to her summer place near St. Louis for a rest. She will remain there until she goes to "The Alps," a St. Louis beer garden and restaurant, where she will be the soloist for the week of May 14.

NEW VAUDEVILLE SITE IN CHICAGO.

Chicago, May 4.—There has been an option secured on a plot of ground corner Wabash avenue and Adams street. It is an excellent location. It is understood that an Eastern vaudeville manager will be behind the company forming to erect a theatre on the site.

INTERNATIONAL IN COLUMBUS.

Columbus, May 4.

The Empire Theatre here has been secured by the International Theatre Co. of Chicago. It will be opened as a vaudeville house at popular prices.

VARIETY

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SIME J. SILVERMAN,
Editor and Proprietor.

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Vol II.

No. 8.

VARIETY announces "fairness" as the
policy governing it.

It is conducted on original lines for a
theatrical newspaper. Whatever there is
to be printed of interest to the profes-
sional world will be printed without re-
gard to whose name is mentioned or the
advertising columns.

"All the news all the time" and "ab-
solutely fair" are the watchwords.

The reviews are written in a strictly
impartial manner and for the benefit of
the artists.

VARIETY is an artist's paper, for the
artists and to which any artist may come
with a just grievance.

VARIETY will not burden its columns
with "wash" notices; it will not be in-
fluenced by advertising; it will be honest
from the first page to the last.

The Dollar troupe will join the Fore-
pugh-Sells circus.

The Dixie Minstrels will play the New
York Roof this summer.

Seymour and Hill will open at the Pal-
ace, London, this month.

The Juggling Bannons have been booked
for twenty-five weeks in the fall.

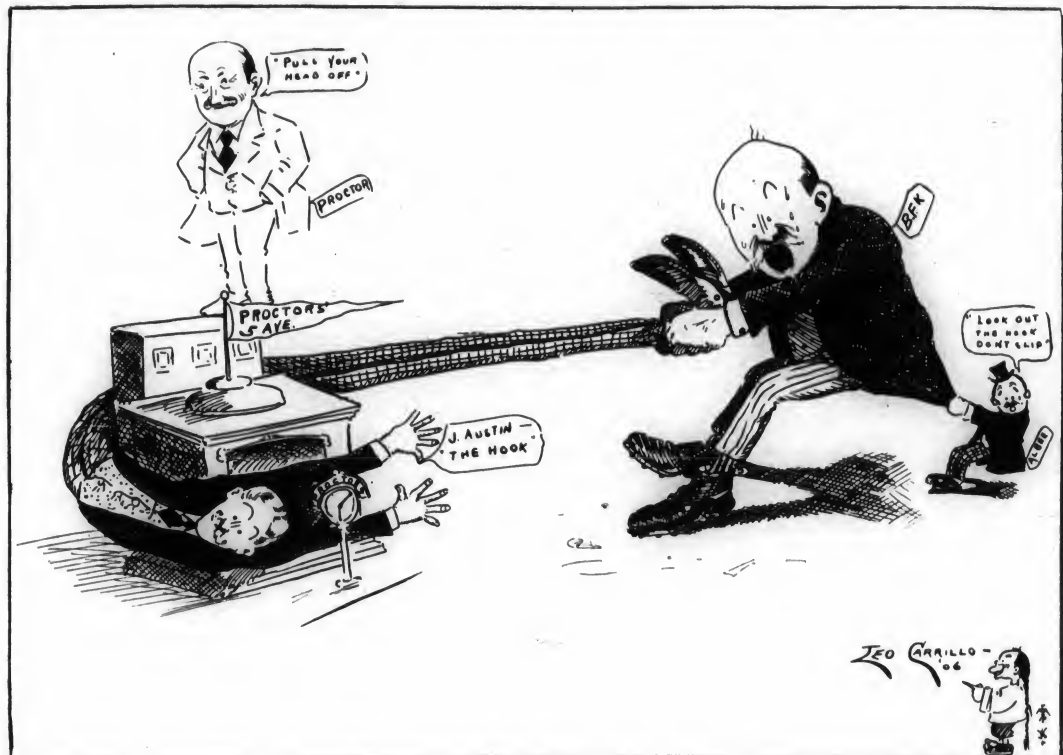
Owing to illness of Charlie Case, he
did not appear at the Colonial this week.

Callahan and Mack replaced Felix.
Harry and Barry on the Hammerstein bill
this week.

Harry Leonhardt was the stage man-
ager of the big benefit at the Metropolitan
yesterday.

A new partnership has been formed be-
tween Max Ritter and Grace Foster. They
will sing and dance.

LEO CARRILLO'S CARTOON OF THE WEEK



"THE HOOK"

The Brighton Beach Music Hall of Wil-
liam T. Grover will open June 17. Myers
& Keller will book it.

The Dolly Bell act "Six Empire Girls"
will play East for the first time next
week at Paterson, N. J.

The Nesbeth Theatre at Wilkes-Barre,
Pa., will have vaudeville next week fur-
nished by Myers & Keller.

Charles Guyer has arranged with Oliv-
ette Hayes, now with a "Peggy from
Paris" road company to become the sec-
ond member of a team, which will play
vaudeville engagements through the sum-
mer.

The two Vivians, a sharpshooting act
only lately appearing in vaudeville for
the first time in the Southwest, have a two
weeks' engagement at the Orpheum at
New Orleans, after which they expect to
work East.

An offer of \$1,000 for a week was made
to Fred Walton by Corse Payton, the Wil-
liamsburg impresario, if Mr. Walton
would appear at his Lee Avenue Academy
of dramatic instruction for one week. Mr.
Walton did not "appear."

Josephine Cohan, wife of Fred Niblo,
has had to undergo an operation, and will
not appear on the stage again before
leaving for Europe with her husband on
May 19. Mr. and Mrs. Niblo will take an
auto trip through Italy and Spain for
recreation.

Large electric signs flashing the words
"White City Now Open," will be placed in
the prominent business districts of Chi-
cago after that amusement resort is

opened on May 19. This is one of the
many advertising schemes the manage-
ment has adopted.

Proctor's Twenty-third Street theatre
is at present minus a resident manager.
Howard Graham has been transferred to
Albany, and his successor not yet ap-
pointed. The position may be left vacant
as the house is practically directed from
the Proctor headquarters.

In the review of the bill at Hurtig &
Seamon's in last week's issue of Variety,
"D's" and "D's" were mentioned as a col-
ored act on the bill. In reality it was
Maceo and Fox, who had replaced the pec-
uliarly named pair on the stage, with-
out the change having been noted on the
program.

The two large lately organized traveling
vaudeville shows, Fred Walton's and Lil-
lian Russell's, are causing the Keith people
much uneasiness. The greatest fear in the
Keith minds is that if either or both
play Philadelphia or Boston, the vaude-
ville public in those cities will become too
familiar with a really good bill, and may
demand one thereafter steadily.

To avoid payment of the May license
for the single week the house was
open, the Gotham bar shut down Monday
to resume business in the fall. Edgar
Gillard and others used up the old stock,
one of the ushers acting as barkeeper, but
no money passed over the bar, to the chagrin
of several who sought to treat
back.

Another theatre which will close within
the next two weeks is the New Orpheum,
Mount Vernon. During the summer
months, the house will be largely recon-

structed. The stoop which has served as
the entrance will be taken away, and the
house rebuilt into a ground floor theatre.
Improvements will also be made in the
house of the same concern at Passaic.

Manager Stainach of the New Or-
pheum, Mount Vernon, has taken a pa-
villion at Cape May and will run vande-
ville there during the summer. All
artists who take engagements will be
housed and boarded by Stainach, and
as an added inducement he promises to
supply fishing tackle and bathing suits
for every one. The idea is to attract to
the Jersey coast resort artists in search
of a marked down vacation.

This has been a week of changes in the
bills around town. The culmination was
when Canfield and Carleton declined to
open the show at the Fifty-eighth Street
house. William La Belle, the juggler, was
transferred from an over-crowded bill at
Twenty-third Street to take their place.

Ida M. Carle, the agent, moved from her
old quarters on the seventh floor of the
St. James Building to the office directly
across the corridor, the purpose of the
shift being that the new quarters are cool-
er in summer. The new office is num-
bered "705."

Margaret Wycherley, the woman por-
trait artist, has been booked over the
Keith circuit by Jack Levy. She opens
in Rochester, May 14, and plays Keith
engagements until late in June.

"Nick" Norton, the veteran manager of
Hyde & Behman's will leave for Mt. Cle-
mons, Mich., his home, after the close of
the Brooklyn house this week. Mr. Nor-
ton will remain away all summer.

Why the Vaudeville Artists of America Should Organize

BY SIME.

The interview with Percy Williams in the last issue of Variety has been freely commented on by artists, managers and agents generally during the week.

Mr. Williams did not evade the issue in his remarks. He frankly said that he advocated organization; not alone of the artists, but of all reputable persons connected with the profession; he thought such a society was needed, and would have a beneficial influence.

While those who spoke of the matter were not thoroughly in accord with Mr. Williams on all points, it was agreed that his views as a whole were sound, and that an organization on the lines proposed should be formed.

The admission of the necessity coming from a manager of Mr. Williams' prominence carries great weight, and the White Rats of America will probably take the question up.

The offer of Mr. Williams to become one of a committee to draft a constitution may lead to an immediate result. There are other prominent managers and agents who agree with him. With the managers as avowed adherents of the artists on the subject of consolidation, the fear of any reaction against active artists who may take part is removed.

The questions arising out of an amalgamation of all interests represented in vaudeville would be settled by the constitution. If the balance of power is to be determined by vote, the artists would be in control by a large majority.

Properly constituted, a lodge on the lines laid down by Mr. Williams would be an ideal organization. With a board of arbitration in which all members had implicit faith, differences and disputes of every nature would be adjusted amicably in the privacy of the order. A just and fair board would quickly establish confidence in their rulings, and no member would feel that another had the advantage, whether he be artist, manager or agent.

Those who did not join would stamp themselves as adverse to fair dealing; if a manager it would be equivalent to an acknowledgment that he expected to have an advantage through money or power, but were the membership sufficiently large and representative of all branches, no responsible manager could afford to remain out of the order, for to do so would be to declare himself antagonistic.

An organization broadly conceived would be the means of solution of every possible evil in vaudeville.

Buffalo, N. Y., April 30, 1906.

Editor Variety:

Sir—While reading the article "Why the Vaudeville Artists of America Should Organize," I came across that part in which a name for such an organization is suggested. Now the "Order of Owls" is very appropriate, but there is an Order of Owls which is the social order or branch of Brotherhood of Railroad Trainmen, and therefore out of the question.

I would like to suggest a name, "Vaudeville Protective Association," the first

letters of each word would spell V-A-P-A, and an appropriate emblem would show up well. Hoping to see this proposed order a realization in the near future.

Charles M. Jacobs.

Editor Variety:

Sir—I have been an interested reader of your articles, "Why the Vaudeville Artists of America Should Organize." They need organization and need it badly. The conditions as they exist today are not caused by the managers and agents, but by the artists themselves. They should not organize to antagonize, but to protect each other and lend assistance to the needy; on these lines depends success in organization. In fraternal and insurance societies, invariably among the ardent workers the artist is conspicuous. Why is that? Ask him! Organization of the masses and not the classes would certainly be an acquisition to the profession. But affiliation with "Labor Unions" will not make it successful, nor satisfactory to the vast majority. No active artist can consistently sacrifice his interests for the benefit of an organization without the assurance of remuneration, therefore the executive staff would necessarily have to be placed under salary, sufficiently large to compensate them for a year's retirement from the profession. By appointing a new staff annually you could always have the master minds serving, with very little dissatisfaction, if any. For a small annual fee you could insure protection, administer to the sick, settle all grievances and disputes, prevent purloining of acts, and right numerous other wrongs by a board formed for that specific purpose. Since it requires the small act as well as the big to construct a profitable bill to the manager who gives employment to the artists, they must awaken to the full sense of duty they owe to themselves.

Ben Hobson.

WHITE RATS' NOTES.

Thomas F. Kelley, of Kelley and Violette, left New York on Monday last to go direct to San Francisco to represent the order of White Rats until affairs improve. Mr. Kelley cancelled all engagements to do this.

The meetings of the order will take place on Thursday evening after June 21, instead of on Sunday afternoons as formerly. This will allow all members playing in the vicinity to attend, the meeting not opening until 11:30.

The annual nominations for officers for the ensuing year will take place on May 21. A mail vote will be taken, and the final result announced in June on the occasion of the sixth anniversary.

Ezra Kendall, the present Big Chief of the organization is not expected to be re-elected. There are several candidates. A new policy of aggression and progression will be inaugurated after the election and installation of the new head.

Fred Walton's Own Company will not play next week, but will resume the tour on May 14.

THE QUESTION OF COMBINATION.

The news item in vaudeville the past week has been the reported combination between B. F. Keith, Klaw & Erlanger and the Western Vaudeville Association.

The significance of the report is that E. F. Albee, general manager for B. F. Keith, fathered it. In an interview in a morning paper early in the week, Mr. Albee dove into detail, giving what were apparently facts and figures.

Two weeks ago, as reported in Variety at the time, and on the day that the disaster in San Francisco occurred, there was a meeting held in the offices of the Western Vaudeville Association in Chicago. A. L. Erlanger representing the "Syndicate" and E. F. Albee representing Keith were in conference with the members of the Western Association.

While an understanding was reached at the time, no definite agreement was entered into, and the news of the earthquake at San Francisco ended the confab. Morris Meyerfeld, Jr., of the Orpheum circuit being more concerned in the welfare of his family in San Francisco at that sad time than in furthering the aims, objects and interests of Klaw & Erlanger or B. F. Keith.

It is common knowledge to those conversant with the managerial end of vaudeville that Keith through Albee has been striving for the past two years to coax or force the Orpheum circuit at first, and latterly the Western Vaudeville Association with which the Orpheum is affiliated into a written compact with Keith for booking purposes.

All efforts failed. Mr. Meyerfeld realized the danger of an avowed combination, and declined to do any business with the Keith people under other than a tacit understanding.

The opportunity for a final move presented itself through the connection of Max C. Anderson of Cincinnati with the Shuberts in the Shubert-Belasco-Fiske combination, who are engaged in a battle for supremacy with Klaw & Erlanger for the control of the legitimate branch of theatricals.

It is said that Mr. Anderson, a member of the Western Vaudeville Association, is financially interested largely with the Shuberts in various theatrical enterprises, and Klaw & Erlanger thought that by separating Anderson from the Shuberts the latter would be weakened considerably.

The "Syndicate" attempted to gain this object at first by threatening to invade Anderson's territory with opposition vaudeville, but the announcement had no effect upon the Cincinnati man.

It gave, though, birth to an idea with Albee, and he proceeded to call in Erlanger for the furtherance of it. His idea was to the effect that if Klaw & Erlanger would assist B. F. Keith to drive the Western Vaudeville Association into the Keith camp under a written agreement, the result would be that the Western Vaudeville Association to protect itself would have to induce Anderson to drop his Shubert alliance.

It struck Erlanger favorably, and seemed the solution of what had been a vexed question. The Western Vaudeville Association would be threatened with opposition through the Klaw & Erlanger theatres in every city of importance on their circuits, commencing with Chicago, and to give the Western crowd an idea of

what might happen, the report was caused to be spread in Chicago that the Powers Theatre there would be turned into a vaudeville house next season.

The conference in Chicago followed these diplomatic actions. The West was agreeable to the combination excepting Meyerfeld and Anderson. Without the Orpheum circuit, little would be gained. But Meyerfeld, who represents it, is a phlegmatic German, whose theory is to antagonize no one, and not invite opposition in his territory through entanglements with factions in which he is not interested financially, and not particularly so otherwise.

The Chicago meeting had reached that point when plans for a combination were being discussed, but got no farther before Meyerfeld left for San Francisco, and although having some foundation, is no nearer consummation than at any previous time in the past two years.

It is more than probable that should such a combination be effected, the Orpheum circuit will find the "ten cent" theatres now in cities where Orpheum theatres are located blossoming out as first class vaudeville houses under competent booking direction.

As to the Western Association fearing opposition from Keith, that should be the remotest cause for alarm. Mr. Keith is kept quite busy nowadays keeping his own fences intact, and from the present outlook, will have his hands full next season in coping with the opposition that will assuredly enter among others the two best vaudeville towns on the Keith circuit, Philadelphia and Boston, in both of which Keith has enjoyed an uninterrupted monopoly.

Keith has another cause for uneasiness, and in this the Western Association is in sympathy with him. Both are fearful of losing managers and houses they are now booking. There is dissatisfaction among the Keith managers, and that that condition exists in the houses booked by the Western Vaudeville Association is evident.

The Lillian Russell Vaudeville Company, an organization formed by William L. Lykens, the agent, and composed of acts booking through the office of William Morris, will play engagements of a week each at the Academy of Music, Baltimore, and the National Theatre, Washington. Both of these theatres are "Klaw & Erlanger houses." In both Baltimore and Washington are vaudeville theatres booked through the B. F. Keith office only. If Klaw & Erlanger are in league with B. F. Keith, the firm is allowing its theatres to be used against their colleague.

All the facts point one way. That B. F. Keith is desperate, and that Klaw & Erlanger hopes to attain an object. The summing up of the "combination" story leaves Klaw & Erlanger using Keith and Keith using Klaw & Erlanger, both with axes to grind, and expecting the Western Vaudeville Association to act as the stone to grind them on.

Sime.

HELF vs. REMICK.

Quite a pretty struggle is on between Helf & Hager and the Remick Co. Both are straining every nerve to secure vaudeville singers for their songs, and Fred Helf, of the first named firm, believes he is ahead of the opposition, to date.

LE DOMINO ROUGE UNMASKS.

After successfully concealing her features during a largely talked about vaudeville career, Le Domino Rouge, "The Girl in the Red Mask," appeared at Joe Weber's Music Hall this week as a member of his company in her proper person.

She is La Belle Daizy, a dancer first



appearing here in the "Buster Brown" Company.

The accompanying cut shows plainly that there was no reason for the secrecy other than for the purpose of publicity. That that was obtained is well known. There has been no more talked about vaudeville attraction than "The Domino." The space obtained in the newspapers through the secrecy imposed brought fame and dollars to Mark Luescher and Louis Werba, the promoters.

All the preliminary details and after results were cleverly planned and worked out. It has set a standard in theatrical press work.

A BOOMERANG FOR GUS HILL.

Gus Hill has been prevented from using the title "Panhandle Pete" in a musical production, the title having been secured and copyrighted by the concern which is to put Jim Harrigan, the tramp juggler, out in an offering of that name, now being put into shape by Willard Holcomb. Mr. Hill some time ago got the rights to the title "Happy Hooligan" and when a rival attempted to use the cartoon series as the basis of an attraction carried the matter to the courts receiving a ruling in his favor. 'Twas this same ruling that came back and hit him this time, when he wasn't looking.

BIG MONEY FOR MAY IRWIN.

May Irwin is thought to hold the record figure for a vaudeville engagement. F. F. Proctor offered the comedienne \$4,000 weekly to play his theatres. Miss Irwin is thinking it over.

HIPPODROME IN PITTSBURG.

Pittsburg, Pa., May 4.

A "Hippodrome" will be placed in the Exposition Building here by T. M. Harton, the "Figure 8" man. If successful on the scale Mr. Harton now contemplates a structure will be erected for that purpose alone.

LILLIAN RUSSELL CO. ROUTED.

The itinerary of the Lillian Russell Company of vaudeville features has been filled in. The show plays the Academy of Music at Baltimore next week; the National Theatre at Washington the week after. The Garrick at Philadelphia will have the show the week following, and it will then come into New York for two weeks at the Williams' houses. A stay of a week may be made at Boston after the New York engagement.

MISS TILLEY SAYS "NO MORE."

This is the last visit Vesta Tilley will make to the States. She says that the ocean trip is too exacting.

RENTON LEAVES TRENTON.

Trenton, N. J., May 4.

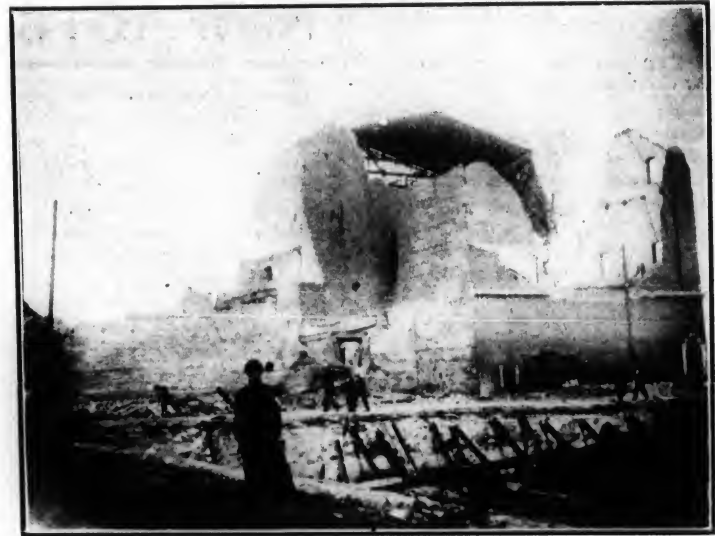
The resignation of Edward Renton as manager of the Trent Theatre here has been accepted by the Trent Theatre Building Co., of which William C. Hancock is president.

The general impression outside this Jersey town has been that Mr. Renton owned and managed the theatre. He states that he will be interested in a booking agency in New York with a London agent as a partner, the firm having offices in both places.

BURLESQUE ON F

F.

One of the opening attractions at the New York Roof will be a light travesty on one of the current Broadway plays.



Ruins of Majestic Theatre, one of the finest playhouses in San Francisco. Looking from Market and Ninth toward

Mission and Eighth. The damage done to this building was mostly by the earthquake.

CHARLES WARNER NEXT YEAR.

The English actor, Charles Warner, has been dabbling with American vaudeville for a long time. He seems to have finally concluded to come over for a tour, according to a letter received this week by M. S. Bentham, the agent, who will direct the time to be secured.

Mr. Warner states that he will remain

THE FAYS IN BOSTON.

Next week at the Globe Theatre in Boston, the Fays (John T. and Eva) will play with a vaudeville company especially brought together for this engagement.

WESTERN WHEEL GETS ENGLISH GIRLS.

The Empire Circuit (Western Wheel of burlesque) has secured through Jennie Jacobs, the English vaudeville agent, who left for London Wednesday, a number of English dancing girls for their various burlesque shows for next season.

Among them will be "pantomime girls" for boys' parts, and the salaries will range from \$20 (the lowest) up to \$75 weekly.

Miss Jacobs will also send over about 80 sister acts.

GOLDEN WOULDN'T PLAY.

The Fred Walton Company, playing Hyde & Belman's in Brooklyn this week expected to have George Fuller Golden to hold up the monologue end of the bill.

Mr. Golden is at Saranac Lake, N. Y., for his health, and decided not to leave there, so the show will travel without him.

WILL GUMBLE GO TO CHICAGO?

There is some talk that "Mose" Gumble, manager of the professional department of Jerome H. Remick & Co.'s branch, here will be sent to Chicago. It is said that Mr. Remick when he was in the city last week had several sharp talks with his managers, and if Gumble is ordered to the West it will be in the nature of a disciplinary measure, a contract preventing any other action being taken.

NOT YET FOR "KID" HERMAN.

"Kid" Herman, the pugilist, who was matched to fight Jimmy Britt in the West, announced his intention of entering vaudeville after the fistie encounter. Owing to the tragedy at San Francisco, the fight has been postponed, and Herman is not a certainty for variety.

VARIETY

continues to lead the Billboard and Clipper in sales wherever sold. The following extracts have been taken from the residential and business sections of the city, for week ending April 28:

H. J. Linkoff's Stand 140 Nassau street, N. Y. City	H. Edelstein's Stand 1954 Seventh ave., N. Y. City	Newsstand, N. W. cor. 125th street and Seventh ave.
VARIETY 24	VARIETY 11	VARIETY 15
Clipper 6	Clipper 7	Clipper 4
Billboard 1	Billboard 2	Billboard 6

VARIETY is printing facts, not generalities, regarding its circulation. VARIETY claims a larger circulation than the Billboard, and a larger sale than the Clipper whenever jointly exposed

"Peter Pan" has the call to date. Cheridah Simpson will have a leading part.

E. E. RICE AT MANHATTAN.

The Manhattan Beach Casino this summer will be under the management of Edward E. Rice. On Decoration day, the Black Patti will open the resort, to be followed on June 30 by the Primrose Minstrels.

During June, vaudeville will also be given on Saturdays and Sundays. Proving profitable, it may be continued throughout the summer.

MYERS GOING TO LONDON.

B. A. Myers, of Myers & Keller, the booking agents, will sail for England May 23. While in London he expects to either locate an office for his firm, or form an advantageous connection with one of the principal agencies there.

at the Coliseum in London until June, then joining Ellen Terry at His Majesty's Theatre, and remaining with her until December, reaching America about January, 1907.

FOY MAY OR MAY NOT.

Vaudeville may see Eddie Foy on May 14, or it may have to wait awhile longer after that. Mr. Foy will decide. No one else seems to know. M. S. Bentham will attend to the bookings if that becomes necessary.

HARRY BULGER WILL NOT.

The report that Harry Bulger would take advantage of "between seasons" for a vaudeville trip is not correct. Mr. Bulger will be required to report for rehearsals to Henry W. Savage, to whom he is under contract, in three weeks, somewhat sooner than expected.

Vesta Tilley.
Songs.
Colonial.

Even at the ten dollars a minute, supposed to be paid Miss Tilley by Percy Williams, she will doubtless prove a profitable investment, for there was no question Monday night as to the genuine welcome accorded her by the pay patrons, even though some few of her personal friends did make fools of themselves at her entrances and exits. There were two in row C who applauded only after the others had stopped and then until the others commenced again. In this way they gained for the singer a tag of applause that she probably valued no more than did those for whose benefit the demonstration was probably intended. At no time does Miss Tilley need a cheque; she is too firmly established in the favor of the playgoers. She occupied thirty-seven minutes in the afternoon and forty-one in the evening, singing five songs at each performance. She offered to stop at the fourth, but the audience would not be satisfied in the evening until she had given "Algy." The others were "Down Lover's Lane," "The Royal Artillery," "The Seaside Sultan," and "Following in Father's Footsteps," which last showed Miss Tilley at her best as the rollicking Eton boy who is only too glad to follow the parental example when that parent happens to be a sower of wild oats. The military song might be cut out, it lacks the swing of her other offerings and is a little out of the color. Miss Tilley has advanced markedly in artistic impulse since she first made herself known to us, and she is something more than a singer for she brings to her work expression, feeling and that indefinable something termed personality. Moreover she is the one male impersonator on the stage to-day who really looks like a boy; her costumes are exact and she wears a wig that might well be her own hair, so exactly does it fit. She shows some stunning styles and that these too were of interest was evidenced by the fashion in which the occupants of the front rows rose in their seats to see what sort of shoes she was wearing, the footlight shield making it impossible to see the stage floor without rising. But Miss Tilley is something more than a clothes horse. She is a leader of style and every detail of dress is merely the complement to her detail of rendition. She is an artist throughout and in this engagement she will probably break all records.

Chicot.

Ned Wayburn's Vaudeville Attractions.
"The Futurity Winner."
Fifty-eighth Street.

"The Futurity Winner" is by Edmund Day, and as indicated by the title, is a racing playlet. It is a complete melodrama in two scenes, with an effective and exciting finale for each. As a matter of fact, the second scene is all excitement, showing the finish of a horse race so realistically that it held the audience absolutely intent, and received any number of curtain calls. The scenes are laid in the jockeys' rooms at the Sheephead Bay race track, and that portion of the course known as "the stretch." The sketch is built around an attempt to induce a jockey to sell out the Futurity race, to

NEW ACTS OF THE WEEK

which he agrees, but is foiled by a dishonored half-brother, also a rider. Almost all of the action of the piece is crammed into the last ten minutes. There is sufficient of it to create a lasting impression. A fist fight between the two jockeys is a preliminary given a naturalness by the strenuousness injected, while activity is galore after once commenced. Taylor Granville as "Crook" Chambers, one of the jockeys, wins the honors of the piece easily, and Kingsley Benedict together with Logan Paul gave creditable performances of their respective parts. Dixie Gerard as the owner of a racing stable played without force or power, totally failing to rise to her one strong scene. The horse race is the glittering and sensational feature however. Mechanically it is without fault. Nine people are carried including a master carpenter and mechanic and the settings are elaborate. There is no question but that "The Futurity Winner" is a big hit, and a decided vaudeville novelty.

Sime.

Georgia Caine.
"An Interrupted Elopement."
Twenty-third Street.

Georgia Caine is making her vaudeville debut in a musical comedy sketch by Herbert Hall Winslow. Miss Caine was formerly of "The Earl and the Girl" Company. A rather pretty setting was laid for a piece having no great charm, excepting for the presence of Miss Caine, who is a splendid looking girl, with a fine full soprano voice. It was her personality and singing that won the success she made. There is a stupidly written finale, and Harry B. Lester is in the piece. He sings one song, but gives no imitations, which he should do. A useless character of the father is credited on the program to "F. Howard." The musical selections are melodious and catchy, one in particular with the assistance of a boy in an upper box, receiving many encores. Miss Caine seems to be a valuable attraction from a box office point of view. On Monday evening Proctor's Twenty-third Street Theatre was full of men and women in evening dress. None arrived until shortly before her time came. A quantity of flowers also passed over the footlights.

Sime.

Will Archie.
Monologue.
Hyde & Behman's.

Will Archie, the midget, is appearing at Hyde & Behman's this week in what is about the first "single turn" he has attempted in seriousness. Through his size and chubby face, the audience takes to the little man at once. The monologue for the most part is composed of puns, but Mr. Archie has a funny one-man drama with three characters for a finish which is much laughed at. He plays the different characters by changing hats to which wigs are attached. This part of the act may be enlarged to any extent, and the more numerous the parts, the greater the comedy. Some of the monologue might be revised to replace the puns with stories, but Archie is assured of success with any humor at all to back up his diminutive-ness.

Sime.

Sirronje.
"Jailbreaker."
Twenty-third Street.

"Sirronje" is a slenderly built woman, who releases herself from steel manacles and wristlets with the same ease as Houdini or other male handcuff experts. Whether she is a foreigner and unable to master English is not known, but her impassive countenance wins her no sympathy, nor does she speak during the act, and she does not get in touch with the audience for that reason. Sirronje works quietly, but ranks far up in the jail-breaking class. Confederates are employed, and those on the stage Monday night looked and dressed above the average "capper." The woman released herself from one pair of handcuffs locked around her wrists which were behind her back in one minute and ten seconds. Under cover of the cabinet, she released herself from five sets in two and three-quarter minutes. There is a trunk trick superior to Herbert Brooke's which occupied ten minutes of her time before she again appeared. On early, considerable applause was given which the woman did not even acknowledge with a smile, remaining motionless through it. A generous amount of press work ought to be derived from this woman, and the act made valuable through it.

Sime.

Devlin and Ellwood.
"A Matrimonial Agency."
Gotham.

"Late of the Piff, Paff, Pouf Company" is the announcement on the programme under the names of James S. Devlin and Mae Ellwood. They start out well with a few lines suggesting that they have come to consult the head of a matrimonial agency. After the first five minutes they drop the idea and waste a lot of time over the old idea of translating commonplace expressions into Bostonese. After that the man starts in to propose and the curtain comes down in the middle of his declaration. After the opening it does not even last as a skit; it is merely a disjointed conversation without either humor or sense. There is a contrast in size, the man being below the average while the woman is six feet tall, and there is a suggestion of humor in a rather slovenly make-up. They belong to the unfortunate class of persons who take the vaudeville plunge with the idea that anything is good enough for variety; never realizing that nothing is more difficult than the procurement of a really good sketch. They will not get past until they entirely change their offering.

Chicot.

Arnot and Gunn.
"Regan's Luck."
Keith's.

Louise Arnot and Tom Gunn after playing the smaller circuits are at Keith's and offer a sketch of a character sort that lacks conviction. The artists are seen as an Irishman and his wife. There is some dialogue relating to their poverty and the man's enmity for a certain acquaintance that is interrupted by the arrival of a letter informing him that he is the heir

of his uncle who has just died in Ireland. He makes extravagant purchases of gilt furniture and silk hats and dresses, but when a second letter comes informing him that it is a joke played on him by the friend of whom he had been complaining, he sends his purchases back and brings in from the yard the tub and the wash he has thrown out of the window in the first moments of his enthusiasm. Mr. Gunn plays carefully but Miss Arnot does not enter into the spirit of her part. Her makeup is not convincing and her brogue is at times at fault. The sketch is too loosely constructed to hold the interest. There is lacking the human note that makes for success in offerings of this sort.

Chicot.

OUT OF TOWN

Allan Shaw.
Coin Palmer.
Orpheum, Minneapolis.

This is Shaw's second week in this country since his return from Australia. His act is similar to that done by T. Nelson Downs, as far as the coin work goes, except that he works with a black drop and has a better stage presence and easier manner with his audience. His best trick is carrying coins and cards across the back of the hand, either way. His card work is of the average sort, and is all palm work. Shaw does all his work in one and a half or two, and does not leave the stage or do any pocket work. The act runs for eighteen minutes and goes very well here.

Chapin.

SAN FRANCISCO NEWS.

San Francisco, May 4.

It has been impossible to secure definite information as to casualties in the disaster here up to this time other than those already known.

The father and daughter of the three Witches, and the Marneys (man and woman) perished through the collapse of a building. The Theatrical Mechanics' Association of Oakland assumed charge of the burial.

Miss Exella, of Derosette and Exella, gun spinners, was killed by falling wall at Santa Rosa. Full details are unobtainable.

Most of the artists were taken care of by the T. M. A. at Oakland. Five hundred dollars for that purpose was received from the Grand Lodge. Los Angeles contributed \$1500. The stage of the Bell Theatre was used as a dining room.

Hundreds of artists have been furnished transportation by the Oakland lodge. The secretary wishes to warn the profession against Ike Benjamin of the Morris Twins. He opened another artist's trunk, helping himself without leave, and then fled to Los Angeles.

The Dramatic Review will print as best it can until the paper can locate again.

MISS VICTORIA LIKES NEW YORK.

The English comedienne, Vesta Victoria, has refused to play the Proctor houses at Troy and Newark, giving as a reason that she does not care to leave New York City. After playing the Orpheum in Brooklyn next week Miss Victoria may leave for home.

WESTERN WHEEL ACTIVE.

The peace conference of the Empire Circuit (Western Wheel of burlesque) and the Eastern managers having come to nothing, both sides take it for granted that the war has been declared and are preparing to fight it out along the old lines.

The first move of the Western people in the preliminaries to the campaign is their announced intention to erect a new house in Baltimore and in three other cities. The Southern city has been one of the points where the competition of the two wheels has been hottest. The Eastern Wheel people have a fine modern house there, while that of the Western Wheel is somewhat antiquated. According to a member of the Western Wheel, the corporation will probably do nothing in Cincinnati or Buffalo where they say their properties are doing well, but in Pittsburgh, where the Western Wheel house is somewhat the worse for wear, there is a strong possibility that a new theatre will be erected. The new Baltimore house is to be built by Kernan and Rife.

PLIMMER EXPLAINS.

Walter J. Plimmer denies that he has left the Empire Circuit people or has any intention of severing his present connection with the Western Managers' Association. He says he is at a loss to account for the spread of the recent report unless it was because of the fact that he has recently booked several attractions for the Eastern Wheel of burlesque.

"I am a general agent," said Mr. Plimmer, "and although my arrangement with the Empire Circuit requires that I offer to them first all the attractions I secure, there is nothing in the arrangement that makes me an exclusive agent for the Empire Circuit by any means. There has been no change in my relations with it."

"CHERRY BLOSSOMS" HERE.

The Cherry Blossoms Burlesque Company, which was in San Francisco during the earthquake, arrived in town, apparently happy notwithstanding the loss of all its possessions, and now Jacobs and Lowrie are busy making out checks for transportation and sleepers. Many of the "blossoms" stopped off en route on the way East, but several of them came all the way across. The firm shows vouchers for \$700 for transportation bills.

The burlesque managers have asked that the report that the members of their company, the Mascots, which closed in Duluth some few weeks since, were abandoned without funds in the Western city be denied with all possible emphasis. Jacobs & Lowrie declare that upon the closing of the company ample provision was made both for their immediate needs and for their transportation to their homes.

KELLER INVESTS.

E. S. Keller, of Myers & Keller, last week bought five lots in Amityville, L. I., on which he will build a summer place. The plot adjoins that of Hyams and McIntyre. John Hyams acted as Keller's agent in the purchase, but the Myers & Keller firm are the exclusive agents of the team.

The opening of West View Park, Allegheny, Pa., is announced for May 17.

ROCKEFELLER'S HIPPODROME.

Cleveland, May 4.

An apparently authentic report here says that John D. Rockefeller is the capitalist behind the Cleveland Hippodrome.

F. H. Townsend, one of the promoters, said that the Hippodrome was not for sale; that the erection would be rushed, and that plenty of money is behind it.

He also added that B. F. Keith wanted to buy it.

TITLE PASSES IN ERIE.

Erie, Pa., May 4.

The Majestic Theatre was transferred this week to John J. Ryan of Cincinnati. The independent attractions (legitimate) will play the house next season, and the open time will be filled in with popular priced vaudeville, similar to what the Park Theatre, is now giving. The Park will play "Syndicate" shows next season.

SHAPIRO MUST STOP COLLECTING.

Jean Schwartz, the composer, through his attorney this week wrote the music publishing firm of Francis Day & Hunter in London notifying it not to pay any more moneys to Maurice Shapiro for royalties due Schwartz & Jerome on the foreign sales of their compositions.

The letter will act as an injunction on the English firm, who are not involved in the matter, but have the payments to make, and have been turning over the amounts when due to Shapiro.

Shapiro was a member of the former firm of Shapiro, Remick & Co., until Jerome H. Remick bought him out. After leaving the firm, Mr. Shapiro went abroad. Since then he has been collecting the foreign royalties on all songs published by the old firm. In a few instances he paid the authors for their rights, but overlooked Messrs. Schwartz and Jerome, who gave the matter no attention until informed of the large sale abroad and the amount they had lost. The letter followed.

WHITE RATS' BENEFIT.

At the Grand Opera House to-morrow night, the White Rats of America will hold their annual benefit. A monster bill of headliners will be offered.

OBJECT TO JARED FLAGG.

Jared Flagg, an employment agent with an unsavory record, was opposed by the Theatrical Agents' Society and the Woman's Municipal League when he applied at the office of the Commissioner of Licenses last week for a renewal of his license. The allegation was made that Flagg had been indicted some time ago, and was not a fit person to conduct an employment agency.

Former License Commissioner Frederick L. C. Keating appeared on the part of the society and asked for an adjournment until the evidence against Flagg was in complete form. The hearing was accordingly put off until late this week.

FAYS COMING BACK.

Anna Eva Fay and her numerous outfit will return to the Keith house for the summer season, playing ten weeks at the Union Square. The run of Mrs. Fay was interrupted by other engagements, made before it was realized how foolish New Yorkers would grow over this act, but she will return as soon as possible.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Los Angeles, Cal., April 25.

Editor Variety:

Sir—Friends think we are in Frisco, but fortunately left there before disaster. Kindly mention in your vaudeville news that we are O. K., and oblige,

Yours respectfully,
Lavender Richardson, and
Sheridan and Forest.

Empire Theatre, Los Angeles, Cal.

London, April 20, 1906.

Editor Variety:

Sir—Last summer a woman describing herself as Miss Alexandra Dagmar visited London, representing herself as the agent of an Indian corporation, and induced a number of artists to visit that country. Serious complications seem to have ensued and a Mr. Hannegan (I think a cyclist) wrote an angry communication to a German professional paper entitled "Das Programm" on the subject. This has been copied into a London music hall paper, "The Encore," which has taken upon itself to add the suggestion that the Miss Alexandra Dagmar in question is identical with Miss Alexandra Dagmar, an English music hall artiste of the first rank, whose reputation I doubt not is well known to you. Miss Dagmar is terribly annoyed and distressed, and is, I believe, at once instituting legal proceedings. As she is visiting America she is very anxious that the terrible mistake of "The Encore" shall not be repeated by any American journalist. She asks you to write a paragraph in the spirit of this letter, or if you do not see your way to accede to this request to ignore the matter altogether.

Henry George Hibbert,
Editor "The Music Hall."

New York, May 2, 1906.

Editor Variety:

Sir—Seeing an article to the effect that applauding an artist with gloved hands was considered "out of style," would it not be a good suggestion that a law be enacted whereby it would be compulsory to "remove gloves" same as "hats off," and educate the public to the fact that the only evidence the artist has of their approval is "applause"?

Banks Winter,
"The Retired Minstrel."

Buffalo, N. Y., April 26, 1906.

Editor Variety:

Sir—The review of Irwin's "Majesties" in last week's Variety mentioned Farron and Fay as being with the show. The Farron mentioned is not the original Farron as I have just recovered from an attack of Bright's disease and have not been with the show since Christmas week.

T. J. Farron, Jr.

DULLNESS IN THE MUSIC TRADE.

The present time in the music publishing trade has been the dullest experienced in years. A number of reasons contribute to the cause. Brisker business is expected from now on.

Oak Summit Park, Evansville, Ill., will open June 3 with new attractions.

Rochester, N. Y., May 2.

Editor Variety:

Sir—I wish to announce that I have closed with the Casino Girls company today, May 2nd, because the manager, Mr. Max Armstrong, refused to pay me the sum of \$7 which was due me for services rendered the company. I played a larger part in the show than my own while the man that played the other part was absent. After I had quit, Armstrong came to my hotel and taking me unawares he struck me in the eye. I was seated in a chair at the time. I had no come back as several people interfered. I have worked hard and faithfully all season playing four of the principal parts at different times when people were ill, for which I received nothing but bad treatment. I will thank you for giving an opportunity to an injured artist to express his misfortune.

Alan Coogan.

May 3, 1906.

Editor Variety:

Sir—Would like to announce through the columns of your paper that George Dunn, "Champion of Kentucky," now with the Empire Musical Four and said to be one of the greatest harmonica players in this country, was last night defeated by Marshal Montgomery, "Champion of America and England."

We wish to thank you for the help you were to us, as the challenge was received and answered through your paper.

The match was held at the Doric Literary Club, Yonkers, N. Y. Judges were Fred Emmett, ex-champion; Billy Barrows, song writer; Sam Montrose, leader of Eighth Regiment Band.

Matty M. Grant.

New York, April 29.

Editor Variety:

Sir—Looking over Variety of April 28 I see where you have made an unknowing mistake. In your article on Hurtig & Seamon's, you spoke of an act by the name of "D's and D's" and the article has hurt us. We were booked to open at Hurtig & Seamon's last Monday but we refused to take the engagement under certain conditions; consequently they substituted another act, a colored one by the name of Maceo & Fox, but they had our names billed and programmed, consequently you thought it was D's and D's. We are a Western act and have never played any place yet in New York city. So you see the position it places us in. If you will look in the edition of April 7 in the Scranton news you will find that your representative spoke nicely of our act.

D's and D's.

DUSS GOING ABROAD.

Another American band will tour Europe next season. John S. Duss, the Pennsylvania bandmaster, will take his company of musicians to the other side under the auspices of Ingersoll & Hopkins Co., here acting for Ben Nathan of the Royal Ashton Agency in London.

Mr. Duss will close his foreign trip by playing at the Irish Exposition in Dublin next Spring.

Shows of the Week - - - By Sime

TWENTY-THIRD STREET.

Proctor's Twenty-third street is giving so much this week that the bill overruns the time limit.

Georgia Caine, the headliner, and Sir-ronje, a female handcuff expert, are reviewed under New Acts.

The Military Octet opened the second half as a joint leading feature. There is no change from when last seen in town, but the Misses Simons and Campbell, the two pages, are offering the same brand of unconscious humor in their movements.

Junie McCree in "The Man From Denver" had an appreciative audience all through his slangy sketch. Mr. McCree has room for new expressive sayings which he takes advantage of, and has another woman (Blangtry Ashton) as the adventuress. She looks the part, but does not play as well as her predecessor.

The Empire City Quartet in a bad place on the bill and following the musical act, did excellently under the conditions. Harry Cooper has new comedy some of which is really funny and the balance towards the close not nearly so good. This Mr. Cooper has contracted a habit of singing loudly. He should seek to harmonize with the others rather than drown them out. One new song of his own composition is sung. It gave no sign of becoming a summer sensation. Harry Mayo, the bass, remains the singing feature.

The Kaufman troupe of bicyclists did their customary finished riding. One of the girls now does solo work on the wheel almost equaling that of Minnie Kaufman, the former female star of this company. The triplet riding by one of the boys without hands, is a good performance, although the machine is small in size for a "trip."

LeRoy and Woodford in a sidewalk conversation and songs did nicely here where few in the house had evidently heard of the troubles one has in a boarding house, which Mr. LeRoy proceeded to tell in the form of stories. He sang one song about the old jokes, going back to 1806 in the lyric, but some of those he offered before were of a more ancient date. Miss Woodford dresses nicely and is pleasing in appearance, but the act needs brightening up in the talk.

Vernon the ventriloquist opened the show with his talking "dummies." No special setting is given to the act, and the figures are not enticing in looks. Mr. Vernon in addressing the "dummies" says "shut up" frequently. This expression is not in taste for stage use. "Keep still" would be much more genteel. A yodling song in which he displayed control of his facial muscles was liked.

William Larrelle, the juggler, was programmed but did not appear.

Arthur Prince, the English ventriloquist, will arrive here on July 5 to fulfill his summer engagement on Hammerstein's Roof, where he will open the following Monday.

A London vaudeville agent wrote over here to inquire if the coming to America of the London Palace manager, Alfred Butt, was the cause of the San Francisco earthquake.

ALHAMBRA.

The capacity business played to all week at the Alhambra may be accounted for through the return date here of Vesta Victoria.

The heavy end of the bill this week is placed after the intermission, following the Boston Fadettes, with Caroline B. Nichols as leader. The female orchestra plays four programmed numbers and two encores. Some of the girls are good looking, and there are some who are no longer girls nor comely. All however go to extra pains to makeup for the general effect, which is not required. There is an attempt at a humorous selection for the finale, but another march inserted somewhere would have been more agreeable.

Grace Field and "the original matinee maids" open the second half. It is a "girl act" purely, and is liked through the costuming and general air of liveliness and is varied sufficiently not to bore at any time.

The audience clamored for another song after Vesta Victoria concluded her fifth number, but Miss Victoria declined to sing again after bowing her acknowledgments several times. The instantaneous popularity acquired by "Waiting at the Church" was shown in the avidity with which the house seized upon the song as an excuse for singing and whistling the chorus, altogether acting remarkably for an American audience. The mannerisms of Miss Victoria which while they may be familiar on the other side seem to cast a magnetic spell upon her hearers here with the result that she is bombarded with applause.

The Kitafuku troupe of Japanese jugglers did some good pedal work. There is a special expensive drop used, gorgeously hand embroidered, giving a bright and fetching background to the act. One of the best tricks is a dive through a cylinder in which swords have been placed.

Horace Goldin held over for the second week, and Viola Gillette and company played "Accidents Will Happen." The sketch is saved at the nick of time through being turned into a musical number. Miss Gillette has a commanding figure, well set off by the military uniform, and also is possessed of a cultivated voice. Geo. J. McFarlane has a baritone of good quality, while Sidney Bray supplied the comedy acceptably. Dorothy Gilbert was cast for a small part. The sketch would do much better on a bill containing lesser lights.

Alfred Arnesen on the tight wire did some showy balancing, and Cooper and Robinson, a colored team of men, laughed more than the audience in the Hebrew singing finale. This was quite funny when first seen, but since then the men have introduced the "business" of laughing so heartily at it themselves that the audience is allowed only to catch the comical side of their mirth, the humor of the impersonation being buried beneath. The darker end of the act is a likely comedian in his class. A new song for the opening should be procured.

George W. Wilson, the minstrel, in blackface, delivered himself of a monologue partly belonging to James J. Morton, and the remainder past recollection.

FIFTY-EIGHTH STREET.

Proctor's East Side house has one big feature this week in "The Futurity Winner" (reviewed under New Acts), and the balance of the bill is tapered up to it.

Adelaide Herrman in magic and illusions is giving the familiar act with which she has become identified, and W. H. Macart and Company in "The Village Iceman" seem to please with the broad comedy effects introduced. Mr. Macart ably takes care of the humor, but is not entitled to a great deal of credit for the style indulged in in this sketch does not deserve it. Walter Ware has replaced John L. Kearney in the secondary role, and was not perfect in his lines on Tuesday.

The Hengler sisters have returned from the West, bringing back the songs and dances carted away. The girls have a good stage appearance; that is about the strongest point in their favor. They sing various national airs, and claim to give the appropriate dances to each. The house, and more especially the upper portion, grew enthusiastic over the young women. For an encore, a simple little dance was given which left the question whether the girls are really dancers more wide open than formerly.

Gus Edwards' "Postal Telegraph Boys" did much better here than last week further uptown. Julius Marx, a youthful tenor, contributed largely to the result through singing "Somebody's Sweetheart I Want To Be" in good voice, sounding doubly agreeable after the discordant, harsh and shrill noises of the other boys and girl who had sung before him. One source of trouble to the act is that about all the boys in it seem to think they are comedians, whereas there is not one among the crowd, although enough receive an opportunity.

Lottie Gilson was the second number on the bill, and while that position may have annoyed her, it did not warrant this lately returned singer to vaudeville to hazard her stay in the better houses by remarking to an auditor as she did on Tuesday, from the stage, that "the reading room was at the back of the theatre." There is no possible excuse for an outburst of this kind, even in a burlesque company. Miss Gilson is displaying poor judgment in dressing by wearing roses in her hair, and she has one song about taking a bite of an apple that is too suggestive to be sung in public. The patriotic finale is still worked on an unsophisticated audience, and it helps to pull Miss Gilson through.

Fred Niblo with his monologue had all with him, and William LaBelle, a juggler, opened the show. He would do much better in a setting instead of the bare stage he now uses.

World and Kingston lost their entire savings of years in the San Francisco fire. Mr. World had invested in real estate which was in the fire zone of the ill fated city.

The Stein-Eretto troupe will arrive here on June 12. They are now playing the Scala Theatre, Hague. Mr. Stein-Eretto apparently carries an American speaking typewriter with him.

HYDE & BEHMAN'S.

Fred Walton's Own Show is playing the final week of the Hyde & Behman's Adams street house, led by Mr. Walton, and despite disappointments, a well put together bill is being given which pleases all Brooklyn.

Mr. Walton is his own headliner, and the Brooklynites grasp his humor quickly. His performance remains the same enjoyable entertainment regardless of how many times seen, and the capable cast around the pantomimist further his efforts.

Hugh Stanton, of Stanton and Mordena, had an attack of vertigo on Tuesday evening while awaiting his cue, necessitating the ringing down of the curtain on the sketch "For Reform."

The Musical Cuttys, a strong attraction, are playing the same tunes on the string instruments. "The Mocking Bird" remains the selection for the violin, played by the sister, who is once again singing. Two of one music publisher's numbers are in the act, while it is announced that "Sousa's latest march" will be played on the brasses. But it wasn't, more the pity. The white costumes are soiled, and the family need either to have them cleaned or provide new costumes before taking to the road.

Ford and Gehrue danced in their usual accomplished manner, and if Miss Gehrue would be content to waive the singing, the dancing could be arrived at so much quicker that it would become a pleasure to sit through the act. Ford also unnecessarily sings. He is making up poorly, using so much rouge that in the clothes he now wears, his appearance is almost grotesque.

Some talk about the doctor constituted most of Geo. W. Day's material, excepting his songs. Mr. Day has several monologues it seems. He was put on in haste to replace Geo. Fuller Golden, and may be excused for not selecting the best in his hurry.

Walters and Prouty have a good opening with a poor finish. The Hebrew comedian is passable, and the straight man has a fair singing voice.

Mr. Walton has an excellent opening act in the Van Auken on the horizontal bars. This style of acrobatics is generally seen in the air nowadays, but the Van Auken remain on the flat, and the older man is doing the same tricks he did twenty years ago. The long fly over the center bar is as well done as ever, and he also does the double somersault off the bar at the close. It is a pretty act, and at the present time might be called novel through scarcity of similar ones.

The Marco twins close. The little man is thrown about recklessly, and makes many good falls. The disparity in size and grotesque get-ups of the pair, particularly the tall fellow, give a good laughing finish to a nicely balanced bill.

This is the last week of vaudeville until fall at E. F. Albee's Keith Theatre at Providence. Next week the summer stock company will take hold.

David Robinson, the manager of the Alhambra, gave a theatre party last Sunday afternoon to fifty children from the Hebrew Orphan Asylum.

Shows of the Week

By Rush

HAMMERSTEIN'S.

Whatever may be said of the Fays by way of exposing their harmless and fairly entertaining little fake, they are undoubtedly paying dividends on the Hammerstein investment of enterprise and capital. By whatever method the pair work, they are a mystery to Victoria audiences, and make their thaumaturgy a good enough comedy turn. The assumption that their "plants" are generously disposed about the house seems to be the most reasonable explanation. Besides his unforgivable inflections of the elemental rules of English, Mr. Fay is guilty of an infinitely worse breach of good taste in the brutal way in which he plays "barker" for Mrs. Fay's book.

To his already long list of offenses, Carter De Haven has added a fine collection of exceedingly bad puns to his act. At one time in the early part of the sketch he hands out four of them in a bunch with hardly breathing space between. Another addition is the impersonation of Johnnie Ray and the Russell Brothers. Both of these are handled in good style, but the rest of the act goes on without the announcement that Mr. De Haven is doing a pale and unconvincing impersonation of George M. Cohan. Probably he doesn't realize it himself. Miss Parker is much better. One of the best things about the act is that she makes her changes quickly, and comes back to brighten up the stage with her delightful little self, leaving her partner alone as little time as possible.

Blanche Ring has a short singing turn which is decidedly well done in the well known Ring style.

Callahan and Mack made one of the hits of the bill. "Old Neighborhood" stands out as one in a hundred, and illustrates as few dialect acts do, the possibilities of Irish humor. Mr. Mack has made the ancient Irishman an intimate study, and does a bit of delightful character acting.

Louis A. Simon and Grace Gardner get most of their comedy from the very simple process of musing up Mr. Hammerstein's stage. Mr. Gardner does a quantity of comedy acrobatics with a step ladder which is not funny enough to deserve as much attention and time as he devotes to it. As a victim of the morning after sensation, Mr. Gardner is a good comedian, with a queer, grotesque voice and an excellent comedy method. It is only when he resorts to the coarse expedient of depending on the merry tinkle of falling silverware and crockery that his funniments tire. The other three members of the organization figure acceptably in minor positions.

The three Chamberlains, lariat throwers, are not up to the mark in their work. Slips are frequent and they show no variation from the usual stunts except in the manipulation of a "lun whip" handled by one of the men. This is rather an interesting feature.

Mayme Remington does her usual turn with the four picks. She has a new drop and a new song.

Delmore and Lee close with an acrobatic turn that would be improved if both men made up in white chalk. The setting is excellent and the work of the two is showy.

PASTOR'S.

The Fourteenth street house offers a bill this week which ranks a bit below the usual Pastor standard, although there are few turns in the dozen or so that are individually bad.

Among the "supper acts" were the Burkes, whose chief virtue was that they played their own accompaniments and gave Brodie, the pianist, an opportunity to go out to lunch. The woman wears knickerbockers of bright red and billiard cloth green in alternate stripes, and cerise stockings, a color scheme that could not well be much worse. The piano selections by the man were fair, but his partner's singing was not good.

Jack and Clara Roof use several gags that are in bad taste and devote their comedy talents to slapping each others' faces. The woman wears black cotton stockings with a red spangled gown, spoiling what might otherwise be a striking costume.

Parker and Burke have illustrated songs. Some of the slides were good enough except for the usual faults in coloring. Another set for a coon song were funny in a crude way. The singing was fair.

Gus Williams, with his German monologue, was the special feature. Williams' talk contains a lot of good humor and a grain of philosophy. In his quiet tone it gets away from the noisy sidewalk conversation style of German comedy. The bit of sentimental verse closing his act would be better did he not get out of the picture to deliver it.

Ben Cotton in black face produced nothing away from the old established line of minstrel work. Cotton tells his stories with skill and certainty and makes them fairly effective. The Pastor audience liked him.

Harry Edson's two dogs fill in an entertaining quarter hour. A black and tan does some remarkable dog acrobatics and balancing on both front and hind legs. "Doc," a pup of apparent uncertain parentage, is the feature of the turn. It has some puzzling stunts of the "human intelligence" variety, and has been well trained to "comedy" tricks.

Mr. and Mrs. Allison have an amusing farcical sketch in which the latter has some work that comes close to character acting. Mr. Allison sings acceptably and looks well, although he might cut some of the talk in the early part.

Dixon and Anger in German dialect comedy have a rather well written line of talk, and the German comedian owns an excellent dialect. The usual knock-about goes with the act, but is not nearly so rough as the general run, and is almost funny.

Madelyn Marshall still does the "rube" girl, an ungainly performance in almost any other hands. In the first song she made an attractive figure.

The others were Will Youngs and May Brooks, musical pair, and Delmore and Oneida, in perch work. The latter team worked in one. Most of their work is fairly well done, but not unusual.

Vesta Tilley's engagement at Williams' Colonial may be indefinite, her reception there throughout the week warranting it.

NOVELTY.

Cliffe Berzac with his animal circus, and Clarice Vance came over to the Eastern District from Percy Williams' Gotham to play headliners, while an excellent bill fills out the rest of the entertainment at the Novelty.

Thomas O'Brien Havel, assisted by Effie Lawrence, came in for feature billing. His offering, "Ticks and Clicks," is a particularly effective laughing sketch, thanks to an excellent text from the hand of Will M. Cressy, and a quantity of really funny clowning by O'Brien. The good looks and sprightliness of Effie Lawrence help not a little, and the act closes well with a bunch of the grotesque acrobatics that O'Brien has been doing these many years.

The Casting Dunbars make use of the same expedient as the Three Nevarros—that of dressing one of the members as a woman. The beskirted man of the Dunbars does not bear as close a scrutiny as the Nevarros, but goes off without disclosing his sex and few who are not in the secret discover the deception. The four men do the regular feats, including a "loop the loop" by the comedy man and a double somersault into the net by the supposed woman. The work is smooth throughout and the act moves rapidly.

Johnnie Carrol, with Irish songs and stories has a fairly good monologue, but makes the mistake of holding on too long. He gives the audience all it wants, where he would leave a better impression by getting off while there is a demand for more. Carrol has a good Irish dialect and displays a fine unctuous speech in the few lines that give opportunity. His stories have point and he might do well by devoting a bit more time to them, eliminating a song.

John LeClaire has a juggling act of more than ordinary cleverness. His work with the billiard paraphernalia was high class. Leo Carrillo pleased with his Chinese dialect stories and a bunch of imitations.

Brown, Harris and Brown, a comedy sketch trio, deal in rough comedy, over dressing on the part of the woman and some passable ballad singing by the straight man. One of the comedy man's delicate points of humor is the enthusiastic beating of a huge bass drum. The rest of it consists of resounding falls. The woman of the trio has three costumes, each more gorgeous than the one before. The last is of black velvet with a long train and heavy trimmings, the effect of which is to accentuate the plumpness of her figure. The Berzac bucking mule hammered the attaches about the ring to the accompaniment of a storm of laughter. The negro ranks as an accomplished acrobat by taking more punishment twice a day than usually comes to the lot of a heavy weight pugilist in a ten round go. Berzac has his act moving at top speed.

Clarice Vance was in her usual good form.

The New York Theatre will abandon its Sunday concerts for the season after May 11. On that date the benefit to M. S. Bentham, the booking agent for it, will occur.

KEENEY'S.

Dorothy Russell, who was billed to appear here this week, telegraphed on Monday that she was very ill at her hotel in Manhattan and would not be able to fill the engagement. Her place was accordingly taken by Lillian Shaw. Miss Shaw holds to the same repertory of songs she has been using all season, including the Hebrew dialect parodies. She has several imitations, all of which partake of the flavor of the dialect song. Miss Shaw wisely confines herself to her singing, and has little talk. The audience seemed to like her closing number, announced as an imitation of Katie Barry.

What the great Henri French is not—ain't, to paraphrase Will M. Cressy's line. French does a whole vaudeville bill all by his little self, calling his act "Light in the Wilderness," the answer whereof is not in sight. The early part of the turn has some poor magic and fair juggling with a bit of comedy flavor. Then a trick bicycle stunt and finally a series of impersonations of great composers. French's impersonations are twice removed from the originals, coming as they do via Willie Zimmermann. French fails to announce that he is mimicking Zimmermann, but that's what the performance amounts to, even to the peculiar Zimmermann voice and mannerisms. French's act, however, moves rapidly, and has variety enough to keep the audience interested.

Jack Norworth has struck a new gait in monologue. His college boy creation is exceedingly well done. His talk is bright and clever in a quiet way, suggesting in some of its points the style of number of the Billy Baxter series. Norworth portrays a real type with conviction and certainly without undue reaching out after broad effects.

Charles Nevins and Lydia Arnold are a splendidly dressed pair and sing fairly well. Miss Arnold needs training in legman. She has the stage all to herself for a dance in this department, but seems to lack grace and an expert knowledge of what to do with her hands and arms. Mr. Nevins has a good voice, but in his ballad runs too much to vocal mannerisms and affectation. Both members of the team have several striking costume changes and look well throughout their act.

Gorman and West have opportunities of really effective comedy in the sketch, "A Special Meeting," but it is built on threadbare lines that have been familiar all the way from the burlesque olio to polite Broadway farce for several generations. Much is to be forgiven the team for the fact that they do not resort to noise for their laughs, depending rather on the quiet humor of the lines.

Wormwood's bears, monkeys and dogs make up an excellent comedy animal act, which is strengthened by the good behavior of the dogs. The act drags a bit at times, partly because of the unwieldy movements of the bears, but their stupidity makes comedy enough to compensate for the loss in rapid action.

Musical Hubens opened the bill with a fair but familiar musical act. Second on the bill were The Three Graces.

Shows of the Week - - - By Chicot

COLONIAL.

Importantly contributing to the success of the Colonial and other Williams houses is the fact that when an engagement of more than usual importance is made the remainder of the bill does not suffer from the extra money paid the single act. In addition to Miss Tilley, whose re-appearance is commented upon under New Acts, there is a capital bill at the Colonial this week; one calculated to make regular patrons of those drawn to the house by the star. Delight Barsch and her Broomstick Witches hold second place and more than make good uptown. There is real charm to this excerpt from a dead comic opera. The girls are sprightly, they do not follow the hackneyed figures, and they are everlastingly working. They won half a dozen recalls at the end of a long act. Harry Gilfoil made a double hit, in part with his imitations and songs and in part because he could gulp down a glass of stage whiskey without even a blink. It is a little trick, but three times repeated, and yet it caught the house. His imitations are as good as ever, and not once did he get out of character while offering them. He should drop the "mimic" from his billing and call himself simply a comedian, for he is that in the best sense of the word. Spissell Brothers and Mack offer their knockabout work in which they would be better if they made the acrobatic stuff incidental to the pantomime instead of finishing the pantomime before going on to the tumbling. Beyond a few tricks copied from another act, they have a routine of original comedy that has a strong appeal. It is growing into one of the best acts of its sort. Tom Browne and Siren Navarro have a clever act of impersonation and the Proveanies close the bill with some trick cycle riding that betrays their Kaufman origin. Almont and Dumont replace Charles Case, who is ill in Cleveland. They have abandoned their hussar costumes for the encore and make a far better appearance in their evening clothes, or more correctly they do not spoil the effect of these garments by changing to the military uniforms. Milt Wood is saddest when he sings, but his dancing would make a greater hit further down on the program. It is too good to be wasted for an opening number. Mr. and Mrs. Jimmie Barry still score though they have not yet cut out that street car encore.

Lewis A. Wilson, formerly assistant treasurer at the Circle, has assumed the same duties at the Alhambra.

The closing date for vaudeville in the Williams' theatres will be June 11. A supplementary season of light opera will be given at the Orpheum and Alhambra.

The Moss Empire now advertises to book artistes direct as well as through agents. It seems they want some of the good and great acts that are commonly got rid of through the address boy, and as agents won't go to see them they will pay their own inspectors, London and provincial, to do so. Direct information is that agents are constantly pushing old acts and as constantly neglecting new and better ones. As they don't change their methods, the syndicate directors had to do so.

GOTHAM.

James J. Corbett holds top position on the final bill of the season at the easternmost vaudeville house in Greater New York. Each week he shows improvement in his reading and ease of manner, and though many of the lines were written expressly to suit a very different personality than his, there is real comedy to the situations and the audience is kept amused. Charlotte Parry does her protean sketch, "The Comstock Mystery," a well-constructed playlet, which affords her scope for the display of a versatility at character playing. It is a pity that Miss Parry is handicapped to some extent by her stature and a personality too marked to be merged into that of another, for even in spite of this, she gives a series of clean cut characterizations, marked by a family resemblance but otherwise distinct and individual. She is assisted by A. C. Henserson, who is very much matinee heroic, and three others who do not figure importantly. There is real appeal in the story of this sketch and Miss Parry deserves particular praise for her repressed playing of the wronged girl. The part tempts to scenery chewing, but she refrains from spoiling the sketch by giving way to temptation. Edgar Bixley is either lazy or he undervalues himself. Strange as it may seem the latter appears to be the case. He is capable of very much better things than a monologue, for he has personality and a sense of real humor. He sang five parodies and then spent several minutes in convincing the audience that he had done all that he was going to. Smith and Campbell also catered successfully to the risibilities and Laveen and Cross offered some strong man work in connection with a good acrobatic act. Harry Breen was a parodist, making two straight parody acts on the first half of the bill. Mr. Breen has corrected some of the faults he showed at Keeney's notably by shortening his act. He has one of those impromptu songs with ready made verses guaranteed to fit some one in almost any audience, and he had one verse the other evening that must have been written in the dressing room just before he came on. Could he rid himself of a tendency toward "freshness" he would do very well. Spaulding had some good hand-standing in a short act and Devlin and Ellwood offered a sketch reviewed under New Acts.

Filson and Erroll have sent word that while their worldly effects were lost in the San Francisco fire, the loss is fully covered in a responsible insurance company.

The 5 Olracs will return here in June to play a summer engagement on the New York Theatre roof, afterwards touring. Jennie Jacobs brought the act over.

The Four Brustons, a quartette of women, has been booked for next season as one of the features with Harry Bryant's show.

The two Proctor theatres giving vaudeville exclusively may remain open during the entire hot spell. Twenty-third Street assuredly, while Fifty-eighth Street probably.

HURTIG & SEAMON'S.

Genaro and Bailey head the bill at Hurtig & Seamon's this week, and with the wisdom that come from experience they save up a bit of the dance for an encore after they have said "No, thank you," a half dozen times, for the H. & S. audience does not take "No" for an answer where the favorites are concerned. Miss Bailey is wearing a dress that is worth several weeks salary and Genaro had a suit on the other night that looked like the latest product of the Sing Sing weaver rolled in ashes to tone down the check pattern a bit. It is fashionable but uglier than the mother end of a sister act. They work hard and they deserve the applause they get. Little Emma Francis has come to the decision that she had been carrying too much of a load and in place of the spangled knickerbockers in the second costume we get plain satin, which is cooler in summer, though she had not yet cured herself of the trick of pulling them up; a mannerism acquired from the old style of dress. The Klein, Ott Brothers and Nicholson are doing their best to entertain the patrons of the restaurants across the street. There was a time when they suited their tone to the size of the house. Now they blow their biggest no matter what the size of the auditorium and some of the auditors in the smaller houses have to stop their ears to avoid rupture of the drums. Apart from this they make very good music. It is a pity they spoil it in this unthinking fashion. Mr. and Mrs. Howard Truesdell made a laughing hit with a bit from an old stock play that is largely a perversion of "A Happy Pair." There is nothing clever done, but the clowning seems to please and they fare well. Besnah and Miller make a hit and the Parros Brothers have a hand to hand act that offers many good tricks. They are making an elaborate pretense that a chain of champagne bottles on which a hand stand is accomplished is actually a balancing trick. They fool no one, however, and might save themselves this trouble. Trovollo has his ventriloquial act here and repeated showings simply tend to confirm an earlier impression that this is one of the most effective acts in the business. A little smarter talk and some care about grammatical lapses are all that are needed. The mechanical tricks are away ahead of the rest. The Watermelon trust fills half an hour; which is proof that they find favor with the audiences, and there are pictures as usual.

Ena Bertoldi, whose graceful hand balancing act on the illuminated staircase won her great fame on both continents, is dead at the age of 28. She was an artiste of the highest order, doing the jaw stand as a feature trick, also very expert hand jumping, and almost every inverted pose possible for a woman. During 20 years she only had one accident. She was a daughter of Tom Claxton, the agent, and the wife of Dandy George; also a half-sister to Vonare, the contortionist. She was three years with the Howard Athenaeum Company and a season with Sam De Vere's show. She played for Koster & Bial, Keith, Proctor and many others. Miss Bertoldi was buried at Tooting Cemetery.

KEITH'S.

Patriotism fairly bulges the Keith bill this week, for two of the numbers are of the dear old flag sort. The Barrows-Lancaster company show "Tactics," wherein the Northern and Southern officers dig up the bones of sectionalism thirty years after the war, and Frank D. Bryan shows his flag girls. It is a pity the Barrows-Lancaster people cannot get away from "Tactics." It is not their fault that they have not done so, for they have several sketches in their repertoire, two of which have shown merit. The fault lies with the manager, who appears to think that their best sketch is the only one to be played, and so the others are laid on the shelf for a time and we see the military piece until we are more than tired. They won applause for their work, though Miss Bingham is not wholly satisfactory. Bryan and his girls also do well. There is novelty in the flag idea and the girls are about as good a lot as had been shown in one act this season. It is a pity that Mr. Bryan does not invent a few more marching figures for them. Those they have are repeated to tiresomeness. Mr. Bryan should also arrange to have help in his singing. He is taxing his voice beyond its powers. Thorne and Carleton make their usual hit with their "kidding" act, and Cliff Gordon duplicated his Brooklyn success with his German speech. The four Bards show an act that is always good to look upon and Louis M. Grannat whistles through his fingers. The act is a good one but Mr. Grannat should avoid trills and so keep to his tone instead of flattening at times when accuracy of note is almost essential. Byers and Hermann offer their pantomimic act that was shown some time ago in Brooklyn. Since that time they have changed their finish to some good effect, but the rope walking is still a drop from the liveliness of the earlier part of the act. They would lose an opening by putting it on first and the best thing to be done with it would be to drop it altogether. This done they could pad out the trap work and have a much better act. Werner and Gladdish have an illustrated song act with four lanterns to put in rippling water and rising moons and things. Apparently they color their own slides, for the colors are softer and a trifle more harmonious than in most of the output of the professional shops. McCrea and Poole have a sharpshooting act that is quick in action though it shows only one new trick, some cross shooting that is good as well as novel, two guns being discharged simultaneously. Kenny and Hollis have a talking act that needs to be edited, while their imitations are farcical. The Be-Anos, Hills and Wilson and Arnot and Gunn are among the others. The latter are to be found under New Acts.

Thomas P. Brooke of the Chicago Marine Band is to have a winter home in New Orleans on Baronne street, where a local concern will erect an auditorium for him where concerts will be given nightly between November 1 and April 1. Refreshments, both solid and liquid, will be served and the idea is to make the place a lounge for the pleasure loving crowd who seek New Orleans in the winter time.

THAT HERALD SQUARE MATTER.

By assuming the lease of the Herald Square Theatre on Tuesday of this week, Lew Fields became a proprietor of a Broadway playhouse. As an incidental to the long-discussed deal, George Homans was a Broadway manager for just the space it takes the Herald clock to strike twelve. For those fifteen seconds the 35th street house had more lessees than a Chicago divorcee has ex-husbands. A Mr. Plomme, for the Johnstown estate which owns the property. William Newman, representing Klaw & Erlanger and Charles Frohman, former lessees; Bennett Wilson, for Hyde & Behman; J. C. Phillips for the United Cigar Stores Company, and George Homans, who has subleased the property for a term beginning May 1 from the United Cigar Stores Company were all present at the ceremony of unravelling the technicalities of the interwoven leases on the stage of the Herald Square.

At the stroke of noon Mr. Newman turned the theatre over to the next in line, and so by short and easy graduations it finally sifted down to the possession of George Homans, when enter Lew Fields, L. U. E., and took final possession.

Everybody moved into the cafe, in the same building, where they absorbed one bottle and smashed another on the bar rail by way of launching the Fields' venture.

The promised season of vaudeville at the Herald having thus come to nothing, most of the acts that were booked to appear there have either been cancelled or transferred to other houses where Homans handles the bills. Mr. Homans explains that not more than three or four bookings were canceled, and this action was made possible by the two weeks clause in their contracts. John T. Kelly was one of these. Mrs. James Brown Potter's promised tour in this country has been postponed until next fall. Where she will be seen has not yet been decided.

Meanwhile the interior furnishings of the Herald Square have been bought and the decorators are already at work. The job of putting the house in shape, it is said, will cost in the neighborhood of \$20,000.

As was exclusively announced in Variety several weeks ago, Mr. Fields will be under the management of the Shuberts, the contract having been signed this week. The Herald Square will again be known as a Shubert house.

SOME ST. JAMES REMOVALS.

The Hopkins & Ingersoll Company will remove their office in the St. James Building to those formerly occupied by Alex. Steiner on the same floor. Where Steiner has moved to no one knows.

FOUGERE AT HAMMERSTEIN'S.

One of the attractions for the coming roof season of the Hammerstein's Victoria will be Eugenie Fougere, the French artiste. She will appear shortly after the opening.

LOTTA FAUST WITH CLARKE.

When "A Turkish Trophy," the operetta in which Alexander Clarke will appear in vaudeville, is presented, Lotta Faust will be included in the cast. There are eight people altogether listed.

VAUDEVILLE PAIR FOR SHUBERTS.

Jack Norworth and Louise Dresser have entered into contract with the Shuberts to play next season in a musical production under the management of that firm. The agreement is for a term of three years, and, although the consideration is not announced, it is said to show a substantial advance over the salaries of the pair in the continuous. Both are to be featured in the Shubert attractions. The arrangement was made through George Homans, to whom both Mr. Norworth and Miss Dresser are under contract for five years.

WARREN AND MOORE.

Fred Warren, formerly of Warren and Blanchard, and Geo. Austin Moore, who was thought at one time would support Mabel Hite in her vaudeville tour, have formed a partnership. An act similar to those that Mr. Warren has been identified with will be used.

WILL LOSE AN EYE.

Lionel Lawrence will shortly go to the hospital to submit to the removal of his left eye. He suffered from wood alcohol poisoning recently that has destroyed the sight of the eye. To avoid danger of a sympathetic affliction in the right the other will have to be removed.

SUED, SETTLED AND NOW VAUDEVILLE.

Vaudeville is to be favored with a "ten thousand dollar beauty," that being the amount that Marion Alexander sued the Shuberts for some time ago because of a remark by Lillian Russell that Miss Alexander was not sufficiently pretty to join the "Lady Teazle" company.

A settlement has been effected, satisfactory to all concerned, and with the proceeds the young woman will play in vaudeville within the month. Songs will be sung, but an expensive wardrobe is also to be featured.

TOM HEARN CAN'T LEAVE.

"The Lazy Juggler," Tom Hearn, has been trying his utmost to leave America for some time. The managers prevented this, and now when he is free to go the steamship companies can not sell him passage through overcrowded space.

Mr. Hearn was to have opened at Moscow, Russia, on May 14, but declined to go unless the revolution clause was stricken from the contract. That was not done. Mr. Hearn is in the predicament of not knowing when he can return to his native land.

MORE BUILDING IN CHICAGO.

Chicago, May 4.

The latest theatre to be projected—on paper—is that of the Chicago Musical College, which will be located in the new college building to be erected on the property, 246-248 Michigan avenue.

The site is 50 by 172 feet, and is a short distance south of the Auditorium Annex. A musical comedy stock company is expected to be the permanent feature of the theatre.

A NEW SINGING SKETCH.

Harry Lydele and Florence Smith, both of the "San Toy" company, will play in vaudeville together, using an operatic sketch. The booking will be attended to by M. S. Bentham.

A NOVEL ACROBATIC TROUPE.

The Boneur-Borghetti troupe of acrobats will be sent over here this summer to open on the J. K. Burk circuit of parks, afterwards playing the Keith time.

There are five men in the company. The feature of the act is a "five-high" each man gaining a standing position on the head of the other by a running jump, the last of the five vaulting to the fourth man's head off a spring board, turning a somersault on the way, alighting on his feet, and maintaining his equilibrium. Miss Jacobs vouches for the veracity of this statement.

A MUNICIPAL THEATRE.

In Wilmington, Del., there is a building inspector named William M. Connelly, and Mr. Connelly has been much impressed with the necessity of improving the streets of his own town.

He is of the opinion that asphalt would render Wilmington more imposing from a scenic standpoint, but that will cost money, and the rest of Wilmington's executive family doesn't agree with him on the question.

So Mr. Connelly has decided to become a vaudeville manager while still retaining his official position, and will erect upon a vacant lot this summer a large enclosure on the amphitheatre plan, seating 3,000 people.

There will be a thoroughly equipped stage, having different styles of shows, but mostly vaudeville.

After the season is over, it is Mr. Connelly's intention to take the net receipts (if any), march up to the city treasurer's office, plunk the money down on the counter, and say, "There; now go fix your dirty old streets right!"

EDDIE CLARK SUES.

Eddie Clark is plaintiff in a suit against the Postal Telegraph Company brought to recover \$80, which, Clark alleges, he lost through the failure of the company to deliver a message promptly. It happened this way:

Clark discharged one of his "Winning Widows" some time ago. The girl sued for two weeks' salary in lieu of notice. When the suit came up Clark was out of town. He telegraphed to his wife on a Wednesday telling her to appear in court for him and defend the action. The telegram was not delivered until Saturday. Meanwhile the girl had been given judgment by default for two weeks' salary. The telegraph operator explained that the delay was caused by the dispatch getting lost in the copying book. The company will make a test case of it, and will take the case on appeal if Clark is favored in the lower court.

PEOPLES OUT.

Captain John B. Peoples, for the last five seasons assistant manager of the Woolworth Roof Garden, Lancaster, Pa., will not have charge this season. He is succeeded by Charles M. Howell, managing editor of the Lancaster Intelligencer, who for the past two seasons has been assistant to Captain Peoples. In spite of talk to the contrary, there will be no change of policy this season on the roof.

Dorothy Russell, "daughter of Lillian Russell," did not play Keeney's this week, as booked. Lillian Shaw filled Miss Russell's place on the bill.

A BURLESQUE ON JUSTICE.

"A Day in the Lee Avenue Police Court" was the title of a one act sketch put on for Monday night at the Novelty Theatre, Williamsburg. It was written by Fred K. Knowles and was designed as a skit on well known personages of the Lee Avenue abiding place of justice.

Corse Payton was numbered in the cast, but spent most of his time in the wings complaining of the length of time and the disposition of the audience to leave.

The mannerisms of Justice Higginbotham were burlesqued by Frank Clifford. Members of several Brooklyn stock companies appeared as burlesque police court characters, and newspaper men portrayed well known local lawyers. The audience caught the local hits and enjoyed the burlesque.

FINE FOR PESCHKOFF.

Glad hands did not reach out from the agencies Keith and Morris for the head of the Peschkoff troupe, whereat the head of the firm felt grieved. Both Morris and Keith thought they might be able to use the act next season, but their bashfulness as to when, where and how much—especially how much—was distressing to an artist used to lands where they book three years ahead. Then there came to Peschkoff an inspiration in the shape of the man who runs the Knickerbocker burlesquers. In one hand he had a contract for forty weeks; in the other his little hatchet. The hatchet made a slight notch in the salary—a bagatelle—and next season the Peschkoff troupe will travel without bothering about buying railroad tickets or paying excess baggage. Incidentally they will not have to worry about next week. Meanwhile they will rest at Atlantic City while M. and Mine. Peschkoff return to Europe to visit their family. They open the middle of August.

PARK THEATRE IMPROVEMENTS.

The Park Theatre, at Third avenue and 129th street, closes for the season to-night. Great improvements have been made in the house since the Central Theatre took over the building some months ago. It is now announced that they will further improve the theatre before it is opened next year as a low priced vaudeville institution. V. D. Levitt is the general manager of the house, Harold Gunn the executive head of the concern which is lacking the enterprise.

A NEW JAIL BREAKER.

Walter J. Plimmer, acting for the Empire circuit, which he represents, announces that he has arranged for the importation of one Cardoc, an English performer, who is a rival of Houdini. Cardoc carries a miniature steel cell in which he will invite the police experts to tie and chain him up, releasing himself in sight of the audience. He will be a feature of one of the shows controlled by Butler, Jacobs and Lowrie, and will go over the Empire circuit.

TOM HEARN TO RETURN.

Tom Hearn, "the lazy juggler," has been booked by the Myers-Keller firm to go over the Keith circuit next year. He sails for the other side week after next, and will not return until March.

It is likely that commencing next season Sunday shows will be given at Keith's Union Square Theatre in New York.

SUMMER PARKS

Cliffe Berzac, with his laughable animal act, has been booked over the Ingersoll circuit.

Walter J. Plimmer announces that his summer parks are booked solid for the entire summer.

There will be a roller skating rink on Young's pier at Atlantic City this summer, sufficient space having been torn out.

Forest Park at Little Rock, Ark., will open May 7, inaugurating the season with vaudeville. C. T. Taylor is the park manager.

The Pittsburg Street Railway Company will open their Kennywood Park on Sunday, May 6, and the Calhoun, Oakwood and Southern Parks a week later.

Zoological Gardens, Cincinnati, Ohio, will open the regular season May 12, 1906 with Vessella's Banda Roma. He will be followed by the leading bands of the country.

Manager Cunningham, of Pittsburg's new Dream City Park, is keeping his forces busy night and day so as to be ready for the announced opening on Decoration Day.

A circuit of summer parks has been formed consisting of White City, Ft. Worth; Electric Park, San Antonio and parks at Waco, Houston, Galveston and Shreveport, La.

The Cincinnati Amusement Company, a new organization, has been formed for the purpose of sending out a "Feast and Fury" show on the road. The capital stock of the company is \$10,000.

Yesterday (Friday) at Buffalo, N. Y., a meeting of the managers belonging to the Western New York Fair Association was held. There were no matters of importance other than bookings discussed.

Coney Island, near Cincinnati, Ohio. The season will open on May 27, when the Mystic Shriners will hold their annual picnic. Roy Knabenshue with his airship will be one of the opening features.

Melville & Schultheiser's "Fairyland" Park at Paterson, N. J. has listened to the demand for roller skating with the result that the dancing pavilion on the grounds will be converted into a rink this summer.

Indianola Park will open at Columbus, O., on May 15. There are several new attractions, including a circle swing and a Trip Around the World. No change has been made in the management from last season.

Celoron Park, near Jamestown, N. Y., will open May 27. The theatre will present vaudeville which will be looked after by the Shea interests of Buffalo. Only the better class of acts will be presented at this house.

Sousa and his band will play at Philadelphia during the summer, as formerly.

There is a big demand for the band outside that city, but park people are unable to secure it as a time contract has tied up Sousa's services.

Waldameer Park, in Erie, Pa., opens its season May 20. The management has already booked a large number of picnics and a successful season is assured. High class vaudeville will be presented in the theatre, three shows a day being given.

The Richmond County (Staten Island) Fair, which will be held the second week in September, has received its bookings complete for the week from Frank Melville. The attractions secured will cost the fair management about \$1,500.

The White City (Jake Schwarz, Mgr.), at Fort Worth, Tex., opened April 21 to big crowd. Since then business has been light on account of cold weather and incomplete condition of park. Younger Brothers' Wild West Shows are the attraction.

A Street Carnival will be held at Baltimore for three weeks commencing May 28. The Fraternal Exhibit Jubilee Company has the management of it. Myers & Keller, the vaudeville agents, have been requested to furnish the vaudeville attractions.

Fairy Land Park, Memphis, Tenn., opened Sunday, April 29, under the management of James L. Glass. John B. Wells' Musical Comedy company presented "In Atlantic City," in three acts. The figure eight, the electric theatre, the shoots and several minor attractions are running.

The new million dollar Hippodrome on the board walk at Atlantic City, N. J., to be operated by Nixon & Zimmerman of Philadelphia, is expected to open in July next, if not before. A new pier is being built on a scale calculated to accommodate any amount of traffic. It will land directly at the Hippodrome.

At Little York, N. Y., the traction company operating the Cortland-Homer line will run a sort of park this summer. The line will be extended to that point, making it seven miles in length. Little York is located on a small lake, with a small surrounding population to draw from. The greatest inducement will be the trolley ride.

It is reported that the statement about Chet Crawford of St. Louis having the Sea Beach Palace this summer as a roller skating rink is in error. No decision has yet been reached as to what purpose the Palace will be put to. Earlier in the season it was thought that Bonavita, the animal trainer, would have his own show there, but that fell through.

A Trip to California Company was organized at Cincinnati last week with a capital of \$10,000. The incorporators are Wm. H. Lueders, Joseph Motz, Wm. E. Witz, Jos. Schwenger and John E. Garnette. It could not be ascertained from the incorporation papers whether the company intended operating an amusement device or run "personally conducted tours."

Frank Melville, the summer park agent, is now booking vaudeville acts for his various parks on Wednesdays and Fridays. There is a large supply to draw from, Mr. Melville stating that his office is overcrowded on those days. Although acts are plentiful in number he finds that there is slightly increased demand in price and believes the reason to be a re-election of higher salaries paid in vaudeville during the winter.

Sans Souci Park, Chicago, opens May 26. In addition to the new outdoor attractions, there will be vaudeville features in the theatre at this resort. Fort Sheridan Park will also open its gates to the public about May 26 with vaudeville and band concerts. Manager J. J. Murdock announces that he will inaugurate the season of Ravinia Park June 3, the opening attraction being concerts by Walter Damrosch's Symphony Orchestra. Vaudeville will be seen there alternately during the summer. One of the leading attractions at White City this summer will be the New Bijou Theatre, which will be devoted entirely to vaudeville.

The three-cornered syndicate that early in the season announced its intention of building a \$250,000 park to replace the present amusement resort at Rocky Point, near Providence, R. I., has given up the project for this year. They had paid the first installment on the sum demanded for an option, but when the second came due, various dissensions developed among the three men at the head of the enterprise on the question of the site for the proposed park. In the absence of a definite agreement among them, the arrangement was called off for the present, and the second payment refused, the amount paid as the first installment being forfeited.

There seems to be a well defined craze for roller skating throughout the country, and summer parks have recognized the revival. Any number of resorts have converted dancing pavilions into rinks, while others have erected special buildings to accommodate the skaters. The extent of the craze is best exemplified by the turning over of the dancing pavilions, for dancing has been one of the standard attractions of the summer resorts. Roller skating kept its grasp upon the popular fancy about three years during the last fever, and there is no saying what the length of the present one will be. It will probably be its own blight, as there are so many pernicious evils in connection with the pastime which can not be controlled.

An aeronaut in Little Falls, Herkimer County, N. Y., has devised a new thrill for the season of 1906. He makes parachute jumps, but that is rather tame with him. After his balloon gets well up into the air "the professor" will do a few stunts on the bar, such as hanging by his toes, standing upright, balancing, etc., and then he will make the gaping crowd below forget their debts and their lovers by cutting loose with his parachute. As soon as the chute fills he will cut loose from it and take another drop until stopped by a second parachute, and then he will cut

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 81 W. 51st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 1. New York, May 6, 1906. No. 12.

Madam Slapofski, the great Australian Prima Donna, continues to lead with the success in her rendition of "Bell of the Ball" and "Dreaming, Love, of You," and has to respond to repeated encores at every performance.

Musical Hume never fails to make a hit with his rendition of "Just One Word of Consolation," of which he is making a feature in his act.

Geo. A. Wilson and Billy Clifford continue to get tremendous applause with their singing of "Mother, Pin a Rose on Me." Last Sunday evening Billy Clifford played three theatres, singing this song only as a special feature.

Diamond and Smith are compelled to respond to repeated encores with the singing and

illustrating of the two hits, "Belle of the Ball" and "Gisler." Tascott, the greatest coon shouter in the business, won great applause at Pastor's Theatre last week singing, "My Lonin' Henry."

Miss Lena Lacerrier is making a feature of "Dreaming, Love, of You" and "Everybody Happy."

Earnest Hogan set the whole country singing his great song "Is Everybody Happy?" This song will no doubt be the summer hit among the many coon songs published this season.

Professionals who are looking for new songs for the summer can find any kind of a song to suit their act at this office. We have four piano players always ready to teach singers. Orchestration free in any key.

loose again and sail to earth with a third. Then, if he is alive, he will get his money.

Pittsburg won't have a "Coney Island" after all this season. Captain John F. Klein, of river fame, had projected an enterprise of this kind to be located on Neville's Island, about eight miles down the Ohio from Pittsburg, but owing to the non-completion of a dam necessary to provide a landing stage on water for the boats, the opening has been postponed until next spring. This is quite a disappointment to Pittsburg amusement seekers, as a river park is a thing they have long wished for, but the Captain says he will keep right on this summer with his building plans so as to be ready for an auspicious opening early next season.

A meeting of the stockholders of the Cincinnati Fall Festival Association was held on April 30, 1906, when the following board of directors were elected: Otto Armleder, C. A. Burkhardt, A. J. Conroy, H. D. Crane, Joel C. Clore, S. P. Egan, Hon. Julius Fleischmann, Irwin M. Krohn, John A. Ringold, Robert R. Reynolds, Edward Seiter, Julian C. Schaefer, Charles W. Tomlinson, J. H. Varner and J. Gano Wright. The directors thereupon organized by electing Otto Armleder, president; Robert R. Reynolds and Joel C. Clore, vice presidents; H. D. Crane, secretary; Edward Seiter, treasurer, and Edward H. Allen, general manager. The attractions committee reported that they had arranged a number of attractions, and were in a conference with Fred C. Whitney and his associates to put on a spectacular performance for four weeks, the exact facts of which are not at this time ready for publication. Later in the week a meeting took place between Mr. Whitney and the committee, and the various details arranged. Mr. Whitney gave the committee to understand that he intended to put on the handsomest spectacular show ever produced on any stage, and that after it had been seen here for four weeks, the production would be taken intact to New York for a long run.

The London County Council, a unique body against the decisions of which there is no appeal, has decided to refuse a license to the new International Exhibition Ground at Shepperd's Bush in London, of which Imre Kiralfy is the head. It is expected that eventually Shepperd's Bush will supplant Earl's Court as the pleasure ground of the metropolitan Englishmen, but it has been understood on this side that the new venture could not be placed in condition for opening before 1907. It is possible that the promoters made the application as a test, and to aid them in so arranging their fences that there would be no friction next time. There is only one licensing period a year in London, and no further attempt may be again made until that time comes around in 1907.

Wonderland, Minneapolis, opens May 26. The chutes have been greatly enlarged from last season, have almost twice the original height with a cascade down its entire length. The Fairy Theatre will be replaced by the Johnstown Flood. The infant incubator, old mill, house of nonsense, myth city, scenic railway, airship swing and flying horses have been re-

to the physical culture style of band conducting, and is said to go through more contortions than Creator.

Forest Park, at Kansas City, opened for the summer season on April 22, and to judge by the crowd (about 25,000 people were present) the coming season promises to be the banner one for this beautiful amusement resort. Manager Lloyd Brown is thoroughly satisfied with the outlook. The chief attraction yesterday was the First Light Infantry Band of sixty musicians direct from the City of Mexico. The theatre had a very good vaudeville bill, giving four performances during the day.

Cook's Park, at Evansville, Ind., will open for the summer season on May 6. It has been repainted and repaired and is the finest summer park in this section. The following attractions are located here: Roller coaster, penny arcade, circle swing, carousel, helter-skelter, cave in the winds, house of trouble, Hooligan babies, shooting gallery and a \$3,000 bowling alley and skating rink is being built. The Park Theatre will be under the direction

"Camille" before a large audience about four hours after the fire.

Forest Park (Lloyd Brown, mgr.), at Kansas City week 29, the second week since the opening of this popular park did a banner business and from present indications this park will prove to be the most sought after place of amusement during the coming heated term. The First Light Infantry Band from the City of Mexico inaugurates its second week, and is making a distinct hit with its excellent music. The theatre had an excellent bill of vaudeville performers, including Hadj Lessik, gun spinner; Wm. Rowe, monologuist; Harrison Brothers, impersonators; Budworth and Wells, comedy sketch; Jones and Raymond, musical artists. Attendance at this park is exceeding all expectations.

CORRESPONDENCE

THE BIG SCREAM IN PITTSBURG.

Now I'm in right. Screams, yells and shouts prevail this week. I've caught the fever from a few dyed-in-the-wool smokers in this smoky burg. I'm now a real smoke besides being a big scream, and I was about to remark that I contributed my last week's salary for the erection of a home for victims of the 3 for 5 stoges. I have seen all kinds of vegetables, and do not hesitate to say that fresh vegetables, in their proper place, are of great benefit to mankind. But when it is handed to me in the form of a cigar, that's where I draw the line and make a bolter. I have heard so many reports during the week that this and that party has cleared another million dollars, that I finally thought it my duty to investigate these little affairs. The answer is, that being in a smoky town these wise guys with the big ideas are permitted to smoke, not alone in the last three seats, but in any part of the car.

The "Bohemians" are doing a very nice business, in fact, it is astonishing for this time of the year, with typical baseball weather on tap. The Academy of Music is a good old standby, and has enjoyed a very prosperous season. The popularity of Young Harry Williams and the good impressions left by the elder Harry Williams, is responsible mainly for the continued success of this playhouse.

The Big Scream was initiated into the Cuckoos on Tuesday night. What is a Cuckoo? That is one of our secrets, and I am not at liberty to tell. Harry Williams is the Big Cockatoo of the Cuckoos. A Cockatoo is the same as a president. Anybody that can join the Cuckoos is a bird. Jess Burns, manager of the Imperials, happened to be in Pittsburg the night I was initiated, and as Jess is also a Cuckoo, he took a hand in the affair.

I'm laughing up my sleeve, for I will have the pleasure of initiating Harry Newman, agent of the "Yankee Doodle Girls," on Saturday. I'm releasing my part now.

A real Wild West show, with red lemonade, has been in town this week, and a lot of people flocked to look them over. Harry Williams took his son Bill Williams, age 8, to see the circus, and as this was the younger Williams' maiden visit, Harry had a heap of fun by himself. As Harry and the boy approached the tent where the circus was being given young Bill spied an old Indian chief posing in the entrance. He looked at the chief, and as his dad started in the entrance, Bill shouted, "Don't go in there, pa; that's a cigar store."

I have just written a song entitled "She May Be Guilty, But She's Coming Home Just the Same." The janitor of the Academy here will write the music.

In three weeks the Big Scream will be in your midst once again. It took me a long time to get back, but I was doing it slow but sure. Next week I will be with my honorable constituents in Washington, and if it isn't too warm the Big Scream will call Congress into session and make a few suggestions as to how to run the country. If I am not too busy next week I may spend a few days—nothing else—with our worthy President. Auf wiedersehen,

THE BIG SCREAM.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.)—Week of 30: Packed houses; "Humpty Dumpty," presented by William Schrode and a capable company, is the star feature at this house and is very amusing; Maude Lambert, singing comedienne, very good; Frank Gardner and Lottie Vincent excellent; Charles F. Seamon keeps everyone in good humor; Mlle. Latina was very graceful; The Zingari Trio of gypsy singers present a high class singing act; The Abernethys on their bicycles and unicycles perform some wonderful stunts; Pierce and Opp are good German comedians. Closed with motion pictures.

MARTEL.

ALPENA, MICH.

BLIQU (Steele & Denison, mgrs.)—Very strong bill. Opened to standing room only. 30. The Great Richards, male sobrette, headliner, and won the house by his clever work; Buckley's Dog Circus, a close second; Leon and Bertie Allen, comedy sketch, got the laughs; Marie Hiclow, character dancer, very good; Alf, Mousneau, local singer, always makes a hit. Closing with Moving Pictures.

GEO. J. OUILLETTE.

Cobb's Corner

May 5, 1906.

No. 10. A Weekly Word With Will the Wordwright.

WANT AN UN-PUBLISHED AND UN-COM-MON COMIC SONG!
COBB'S NUTTY SONG.

A friend of mine, old Major Nutt, came in his office, "office" nut. Because his name was Chester and they called him old Ches-Nutt. His brother Walter, young Wal Nutt, became a Colonel, "Kernal" Nutt, he works the shell-game, for he needs the dough you know—dough nut. His wife her name was Meg, Nutmeg, her leg was great a wooden peg, down on the beach—nut she would go to flood her wooden leg. When a Nut it nearly broke her nut, it struck her on the cocoa-nut, I threw a nut at her and knocked the nut from off her nut, etc., etc., etc.

The above are the opening lines of a screamingly funny and tuppence patter song by the Old Wordwright. I will mail you the complete song, words and music, for fifty cents.

WILL D. COBB,

Wordwright,

43 West 29th St., New York.

BALTIMORE, MD.

MARYLAND (Fred. C. Schanberger, mgr.)—Week 30 an exceptionally good bill to big houses. St. Oge Brothers, in novelty cycle riding, went well; Barry and Halvers, in a novelty duo, pleased greatly. The Lasky-Rolfe Quintet give an artistic and delightful musical act; Mansfield and Wilbur, in their one-act farce, "61 Prospect Street," are far above the average, their clever acting was received with great applause; Mlle. Troja, song artist, appeared to advantage in types of girls in society and made a decided hit in her impersonation of Mrs. Lee Carter as Zaza; Thompson and Vidor, talking comedians, average; Luigi Rosel, with his musical horse Emir, is astonishing the patrons. The usual moving pictures concluded the bill.—AUDITORIUM (Jean Kerman, mgr.)—Week 30, capacity houses. This week's bill at the Auditorium differs from the usual musical comedies and is in the form of a pleasing vaudeville entertainment by Houdini, who calls himself the handcuff king, and his own company. In addition to Houdini appeared The Kita-Muras, equestrians; Marshall and King, in eccentric songs and dances, strong hit; a clever exhibition of telepathy is given by the Zancig; Miss Anna Chandler, in her imitations of stage favorites in popular songs, pleased immensely; The Kita-Danaul Troupe, in a series of juggling acts, are very clever; Carver and Pollard, comedienne, scored heavily.—GAYETY (W. L. Ballauf, mgr.)—Week 30, good business. Blue Ribbon Girls' Extravaganza Company, the entertainment opens with a one-act sketch, "Caught with the Goods," which was well received. The olio consists of Jewell's electrical mannikins, easily the feature of the evening; The Austins, famous jugglers, made a good impression; The Ten Red Hussars, instrumentalists, excellent; The World's Trio, singers and dancers, very good; Adams and Drew, pleased; The Sidonias, comedians, caused a good deal of laughter; The Harmonious Four, singers, scored. The performance closes with a skit entitled "Laundry Girl's Vacation at the St. Louis Fair."—MONUMENTAL (Joe Kerman, mgr.)—Big business week 30. W. R. Watson's Burlesquers, one of the best shows seen at the Monumental this season, opening with a highly entertaining burlesque entitled "Miss Clover," which was well received. In the olio are Madge Ringie, singer and dancer, good; W. R. Watson, German comedian, big hit; Emami Stuart, dancer, scored; Lizette Howe, comedienne, pleased; Swan and Bamford, acrobatic comedians, made good; Yamoto Brothers, Japanese wire artists, are far above the average and received lots of applause. The performance closes with the burlesque, "Bashful Venus."—ELECTRIC PARK will have its regular opening May 28. The casino will be converted into a perfect playhouse for vaudeville, with every scenic and stage adjunct of an up-to-date theatre. There will also be numerous open-air attractions and amusement devices.

G. J. WOLFF.

BRIDGEPORT, CONN.

POLA'S (E. B. Mitchell, res. mgr.)—Bill 30: Paul Conchas in one of the best heavy-weight juggling acts ever presented here; Gilding and Fox, in good parodies and monologue; Macy and Hall, in "A Timely Awakening," to good advantage; Majestic Trio, good; Gardiner and Stoddard, good; William Leighton, good; Carson Bros., good; Electograph. Coming, 7. Mason and Kelly.

W. J. BYRNE.

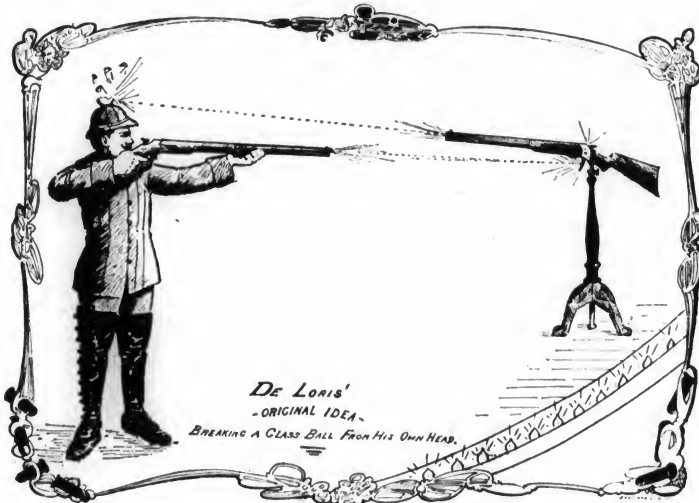
BURLINGTON, IA.

GARRICK (Victor Hugo, mgr.)—This week's bill was exceedingly strong, headed by Solara in one of the best transformation acts ever seen here. Harry (Turkey) Boyd, a very clever black-face comedian, scored heavily. Williams and Mayer were fair in a comedy skit entitled "What Made You Do It?" Hainatus, European novelty artist, was very clever in several new stunts. Vesta Montrose sings in her usual clever manner. Biograph closes the show. Coming week of 7, Taylor and Fairman, Shuck Bros., May Woodward, Millard Bros., Vesta Montrose and the Biograph.—NOTE.—Mr. Joe Kelley, part owner of the Garrick, with residence in Chicago, is a visitor this week.

CHICAGO, ILL.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle)—Edna Wallace Hopper, who has not been seen here since she appeared at Cleveland's Theatre a year ago, heads the excellent bill. She presents a diverting comedy sketch in which she introduces well selected songs. Nat Haines, with a budget of some of the best stories heard in vaudeville, scored a tremendous hit. John World

A RISKY SHOT



The above cut represents one of the most difficult and dangerous feats of marksmanship executed by Chevalier DeLoris, the sharpshooter. A glass ball placed upon his head is shot from that position by a bullet from a stationary rifle, the trigger of which is set off by a shot from the gun held by DeLoris. It is a thrilling moment, the slightest mistake bringing possible death to the shooter.

tained. A new attraction will be the third degree. Wonderland should do better this year than last, as its ten acres, near the Mississippi River, almost midway between St. Paul and Minneapolis, are now directly on the latest Interurban street car line—the one running from St. Paul, past Wonderland and the Lake Harriet pavilion to Lake Minnetonka. A season of band concerts will open at Wonderland with two weeks of Minnesota State Band, St. Paul.

Ingersoll's Luna Park at Pittsburg will open on May 7, and great preparations are being made for that event. The first band that will be heard there this season is Giuseppe Sirignano's Royal Band of Rome, said to be the favorite Italian musical organization of King Victor Emmanuel the Third. His engagement at Luna will be the beginning of Sirignano's first American tour. He will go from Pittsburg to the other Ingersoll parks. Sirignano leans

of Harry Laurence, and the attractions will be furnished by William Morris. The following is the opening bill: Gill Brown, comedy; Barr and Evans, comedy sketch; Mazziotta, musical act; Wells and Sells, acrobats; moving pictures. Fireworks will be the feature of the opening week.

Ingersoll Park, Des Moines, Iowa, had a close call from being destroyed by fire April 27. The park is owned by the Ingersoll Construction and Amusement Co., and the loss is estimated at \$40,000.

The alarm was given at 3 p. m., and as the park is located about three miles from the city it required considerable time for the fire companies to arrive and the fire had gained a good headway.

The whole north side, consisting of an old mill, penny arcade, laughing gallery and house of mirth, was completely destroyed. The fire was under control and out before it reached the theatre.

Mme. Sarah Bernhardt appeared in

and Mindell Kingston repeated their versatile sketches and made the same hit as on previous engagements. Julia Ring and company offer a comedy sketch for the first time in this city, and, judging from the applause, it made a decided hit. Damm Brothers have a number of new tricks in their acrobatic act, and Count de Butz and his brother contribute comedy in their bicycle act. Mallory Bros., Brooks and Halliday have a musical act that is refined and entertaining. Lamont's Cockatoos give a marvelous exhibition. The act scored a hit. The Gleasons and Houllihan were well received in a singing and dancing specialty. The diversified bill also includes Williams and McInnis, banjoists and vocalists; Fay and Lolo Durliselle, shadowgraph artists; Ed and Kittle Deacon, in a comedy sketch; Bonnie Gaylord, comedienne; Barry and Benton, aerialists, and the Kirodrome moving pictures.

OLYMPIC (Abel Jacobs, mgr. for Kohl & Castle).—Jas. T. Powers winds up his last week in vaudeville prior to his departure for Europe. Mr. Powers and his company duplicate the corner hit. The Rappo Sisters introduce their Russian dancing specialty, which was seen at the Majestic about three weeks ago and scored a hit. Forest City Quartet have a good collection of songs. Emmons, Emerson and Emmons cause much laughter in their sketch, "Only a Joke," which is familiar to vaudeville theatrogoers in this city. The Hacker-Lester Trio have an acrobatic bicycle act that made a hit. Madame Romano won merited applause for her selection of high class songs. Leah Russell, the "Yiddish Girl," is one of the hits on the bill. Sadl Alfarabi, Russian equilibrist, astonished the audience with a number of remarkable feats. Emily Niece has a number of popular songs which she renders in a pleasing manner. Burt and Bertina Grant, colored singers and dancers, received a good share of applause. Four Tennessees have a well arranged musical act which is entertaining. Others are John and Alice McDowell, comedy sketch; Frank Rowan, magician, and Lindstrom and Anderson, athletes.

HAYMARKET (W. W. Freeman, mgr. for Kohl & Castle).—Manager Freeman has Les Brunells for the headline feature. They have a novelty juggling act which is above the average. Harry Corson Clark, assisted by Margaret Dale Owen and company, again present Mr. Clark's farcical comedy, "Strategy," which made a hit with the west siders. Mary Dupont and company present a comedy entitled "Left at the Post," which contains some well written dialogue and amusing situations. Steeley, Doty and company, musical comedians, were the recipients of much applause for their highly diverting musical numbers. Agnes Mahr is a clever singer and dancer and received several encores. Lew Sully has a number of new stories in addition to old ones, and manages to keep the audience in constant laughter. Kine and Gotthold present "A Medical Discovery," which does the success achieved. La Tell Brothers, in gladiatorial poses and athletic feats, pleased immensely. Edith Richards, instrumentalist; Collins Brothers, singers and dancers; Mlle. Dair, trapeze artist; the Lippincotts, singers and dancers, and Patty Sisters, singers, are also on the bill.

INTERNATIONAL (W. S. Cleveland, mgr.).—Manager Cleveland has reduced the prices of admission at his theatre from 75 cents to 50 cents for the best seats. The radical change will in no way affect the policy inaugurated by the management presenting high class vaudeville acts. The program this week contains Evans Lloyd and Caroline Church in a comedy sketch entitled "The Man Across the Way," which was well received; Billy Link, comedian, assisted by Willette Charters and his Ho-be-Can Soldiers, present a unique comedy sketch which is interspersed with good singing and dancing. The act made a hit. Louie Dacre, of burlesque fame, scored a hit with her singing and dancing. Svor and Westbrook, Crawford and Duff, DeShields and Mehlberg and Brown and Whitton are among the newcomers of the week. The Elmore Sisters, who scored a big hit last week, are retained for another week.

SID J. ETSON'S (Sid J. Euson, mgr.).—The stock company presents two burlesques. The pieces are prettily costumed and give the principal members of the company excellent opportunities. In the olio are Harry Baker, Baker and Douglas, Campbell and Brady, De Vere and De Vere and the Magnolia Quartet. This theatre will be open throughout the summer.

TROCADERO (J. M. Weingarden, mgr.).—W. S. Clark's Jersey Lilies proved a strong attraction at this State street house. The company is unusually strong and well cast. The two burlesques by Dan Gracy, entitled "The Disputed Check" and "The Two Brothers," were well received. Guy Rawson, Dan Gracy, Ada Burnett, Nellie Emerson, Rena Washburn and Frances Clare are among the principals. Miss Clare is one of the best soubrettes seen in burlesque. She has vivacity, voice and magnetism. In the olio appeared Zara and Stetson, baton manipulators; the Musical Belles, Washburn and Vedder, the Chameroyes.

NOTES.—Geo. Austin Moore has closed with "Tammany Hall" company, and will re-enter vaudeville, opening on the Orpheum circuit at Minneapolis. Una Clayton, assisted by Francis Morcy and Marie Gebhardt, will shortly present in this city a new and novel comedy sketch entitled "What's in a Name?" The Majestic and Olympic theatres will be open during the summer months.

CINCINNATI, OHIO.

COLUMBIA (M. C. Anderson, mgr.).—The bill offered this week is pleasing, five acts being new to Cincinnati theatrogoers. The greatest interest centered in the turn of Marshall P. Wilder, who kept the audience in an uproar. The actor, in manner in which he told his tales was the subject of much favorable comment among the audiences. George D. Melville and Mamie Convey presented "An Amateur Mesmerist," which was a good opening turn. Dionne Twin Sisters, mandolin soloists, very good; Georgia Gardner and Joseph Maddern, in a sketch, which, while admirably acted, is so antique as to hobble on crutches. Puyllis Allen made a big hit with a new song. Emmet Devoy and company, in "The Salty Mr. Billings," proved laughable due to the good work of Miss Hormine Shone. Beatrice McKenzie and Walter Shannon have a neat act in "A Montana Beaut."

Rosalie and Doretto, who close the bill in an acrobatic stunt, "The Captain and the Drunken Sailor," are the cleverest acrobatic comedians who have appeared in Cincinnati in years. Next week, Lee Harrison, Steeley, Doty and Coe, Watson, Hutchins, Edwards and company, Brothers Dierick, Charles and Edna Harris, John Birch and Prozin, with Percival Stages, as an extra feature. —**STANDARD** (Charles B. Arnold, mgr.).—Transatlantic Burlesques, Hurlit & Seamon, mgrs. This company presented two burlesques which were unworthy of comment. The olio consisted of Reid and Wilson, in songs; Block and McCone, acrobatic comedians, and the Incubator Girls. Next week, Rentz-Santley Company.—**PEOPLE'S** (James E. Fennessy, mgr.).—Baltimore Music Company, T. W. Dinkins, mgr. The opening burlesque, "A Scotch Highball," made a good impression due to Miss Nettie Melville, Sadie Melville, Pauline Derrell, Anna McDermott, Elsie Diamond, Mae Lennon, Mollie Allen, Helen Tour, Anna Lennon, Athleen Arlington, Cora Thrush and Francis Weston, who compose the chorus, which is the best seen at this house this season. The excellence of their voices and the vigorous manner in which they went through their military drill was enough to save the performance from being tiresome. The closing burlesque, "A Busy Night," was well staged, the chorus again doing all of the good work. In the olio were Edna Davenport, coon shouter and buck dancer, very good; Martini and Maxmillian, billed as "The world's worst wipers," a sketch, not far removed from "The Henrietta," and in which he has a part so well suited to his unique style that he cannot well fail to score. As it was he did a really clever hit of acting, receiving excellent support from his company. Elizabeth Murray has been a favorite here since her first appearance here with the Orpheum Road Show in its initial tour. Her negro and Irish songs and stories are infallible and she was received with every demonstration of favor. Keno, Walsh and Melrose have some clever acrobatic tricks, but they spoil the general effect with some very poor comedy. They would do better to drop the comedy and make appeal with their straight work. The Scipio-Argenti Trio, offering selections from grand opera, please immensely. The organization is a mediocre offering and it was accorded immediate favor. Tony Wilson, assisted by Heloise, in his tremplin bar act, make a hit of proportions. Not only is Mr. Wilson's bar work exceptionally clever, but the use of the bounding net adds much to the effect of the act. Rawson and June, with their boomerang throwing, have been seen here before, but were well received. The Amoros Sisters in a number of juggling, tumbling, singing and trapeze work scored in every particular. The Kirodrome closed as usual.

TABOR GRAND.—The perennial Lew Dockstader, the funny man of minstrelsy, with his big show, has "come" to town once more (29) to make glad the hearts of those who love to see and hear the blackface comedian. One minstrel show a year is about enough for the Denver theatrogoers, and they have fallen into the habit of waiting for Lew Dockstader for this treat. Long before the curtain arose for the first part the "S. R. O." sign was placed over the box office. The big house was not large enough for the crowd and the orchestra was compelled to sit on the stage at both performances Sunday. Mr. Dockstader has changed his flying machine to "rubber" wagon and from it gives out his local "gags." Mannel Romoline is still with the company and sings as sweetly as ever. John King, Billy Crawley and others do good work. Barney Fagin and Tommy Ryder have arranged some very effective dances and the battery of 16 men are agile and graceful in their work. The company, no doubt, will do a record-breaking business this week.

EMPIRE.—The Empire Road Show, called the Empire Musical Comedy Co., opened to crowded houses 29. The show is one of more than usual merit. The burlesque section is a take-off on secret society initiations and the players managed to get a good deal of action in it. The vaudeville bill was fair. The "Masketeers," male quartette, do some good singing. Miss Bossie Taylor has a voice of much power, but not exceptionally sweet. She wore some beautiful dresses during her stunt. **NOVELTY**.—Wells Brothers and Dolly Wells, singers and dancers, are the headlines on this week's bill. Others on the program are Foster and Henderson, comedians; The Three Dees, acrobats and hand-balancers; Markley, the boy banjoist, and by the press agent to be a "wizard," Charles Maginn and Ladelle in a new sketch. **CRYSTAL**.—"Father" and "Mother" Jones head the bill. Others are Brandon and Harrey, in a singing and talking act; Mr. and Mrs. Gottlieb, in a laughable little sketch called "Government Bonds." The Maerlides do a musical act and E. C. Belleville in a monologue and singing.

F. R. KEMPBY.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.).—Week April 30-May 1. The Four Singing Kids, the Newsboys' quartette, very clever, and big hit; Bush Family, fine, and J. Frank Ely, head the bill. Berger and Weber, good. Rergere Sisters, fair. Lauree and Southern, and moving pictures. Capacity business.—**NOTES**.—John A. Getchell and B. F. Elbert, Jr., have leased the Bijou Theatre of Fred Buchanan and will use it for moving pictures exclusively. Mr. Getchell will introduce the illustrated song feature in Eastern cities. The new attraction will open May 12. The name of the house will be changed from Bijou to Nickalama. H. VERNON REAVER.

EASTON, PA.

LYRIC (S. A. Meyers, mgr.).—Week 30 business good, entire bill well received. Harvey and De Vora, singing and dancing comedians, made good; Karl Duggan, illustrated songs, good; Mona Herbert, novelty musical act, scored; Ned Bennett, lone soloist, big hit; Hubert DeVaux, cartoonist, good; Curtalan and Blossom, acrobatic comedians, well received; Black and Jones, a clever team of colored entertainers, took well. Pictures closed. **NOTES**.—All arrangements have been made for Ringling Bros.' Circus, which shows here May 28.

ERIE, PA.

PARK (M. Reis, mgr.).—Good vaudeville ruled week April 30. James and Myra Dowling presented "The Sage Brush Widow," a humorous sketch, which won much applause. Sinclair and Carlisle have a comedy wire act, in which several daring tricks are interspersed. West and Lewis present a sketch in which the transformation scene causes comment. Cameron and Toledo, in songs and pantomimic contortions, pleased. Conson's Dog Show, and Whipple, the ventriloquist, concluded the bill, and were satisfactory. Parkoscope had some good pictures. L. T. BERLINER.

FORT WORTH, TEX.

MAJESTIC (Chas. R. Fisher, res. mgr.).—Week 23, fair patronage. Whiting & Broeze, girl dancers and singers, fair; Mr. and Mrs. Alfred Keely, sketch, "A Tale of a Turkey," the best seen here recently; Gilliam and Perry, in a singing act, were well received; Wahlund and Teklis, strong man and woman, put on a good act; Cora Beach Turner, singer, received several encores; Castellat and Hall, in sketch, amused; Haight and Thomas presented "A Wise Fool." Motion pictures. Next week, Willard Newell and company in "Last Night." Miller, Browning and company, in "Gauguin"; Chester, equibrist; Gardner and Rere, Chas. McAvoy, Les LaRoses.—**NOTES**.—The Majestic closes for the season May 19. The Interstate Company could not complete a circuit of summer parks, so they will be out of the amusement field until fall.—**Gentry Brothers'** Dog and Pony Shows on the 19th played to the usual good attendance and gave a pleasing performance. All the Indiana stock was inaugurated this week and produced the funny farce, "The House of Trouble."—**BRIGHTON** (Chas. B. Young, mgr.).—New acts week of 30 include May Emerson, soft shoe dancer, big hit; Saville and Mack, sketch artist, good; Dot Raymond, the Southern nightingale, big hit. Holdovers are Seymour Sisters, Anna Wright, Marie Abendona, Reese Le Roy and Myster, all good. **NOTES**.—During the performance at the Brighton Theatre Wednesday evening Myrtle Young was tendered a reception in honor of her birthday, and was presented with numerous presents, among which was a handsome diamond ring presented her by Manager Young.—The Olympia Minstrels are billed for the City Hall Auditorium May 15.—Washington Park (on the Delaware) opens May 12 for the season. Many new amusements have been added.

GLOUCESTER CITY, N. J.

EMPIRE (J. E. O'Brien, mgr.).—Bill week of 30 includes the Renos, comedy acrobats, big hit; Carey and Cotter, singing sketch, good; the De Greens, comedy sketch, immense hit; Billy Bowens, blackface comedian, good; May Ogden, balladist, well received; Ben Leigh, singing and talking comedian, good; the Indiana stock was inaugurated this week and produced the funny farce, "The House of Trouble."—**BRIGHTON** (Chas. B. Young, mgr.).—New acts week of 30 include May Emerson, soft shoe dancer, big hit; Saville and Mack, sketch artist, good; Dot Raymond, the Southern nightingale, big hit. Holdovers are Seymour Sisters, Anna Wright, Marie Abendona, Reese Le Roy and Myster, all good. **NOTES**.—During the performance at the Brighton Theatre Wednesday evening Myrtle Young was tendered a reception in honor of her birthday, and was presented with numerous presents, among which was a handsome diamond ring presented her by Manager Young.—The Olympia Minstrels are billed for the City Hall Auditorium May 15.—Washington Park (on the Delaware) opens May 12 for the season. Many new amusements have been added.

GLOVERSVILLE, N. Y.

FAMILY (Fred De Bondy, mgr.).—Week of April 30. Rice Brothers, fair; Morris and Kramer, good dancers; Torbay, silhouette artist, great; Dale and Rosel, excellent German comedy; The Red Raven Cadets, disappointing, new costumes and an Al drill master would add value to the act. Motion pictures, fair.—**NOTES**.—Charles Davis, formerly connected with S. Z. Hall's Theatres as pianist, has taken a similar position at this house. At his first appearance Monday afternoon his overture number won him a better hand than was awarded any of the performers, even the cadets.

THE AISLE-SEAT FIEND.

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (E. C. Burroughs, res. mgr.).—Week April 29. Miller, the Handcuff King, is the feature act this week; this act excellent. Dill and Ward, who have been seen here before, keep up their reputation as dancers. Axtell and his dog "Helene," well received; Tippet and Kliment pleased with a musical act; Walter Davis, who replaces Jack O'Toole as song illustrator, is a local singer; Clark G. Grady, German comedian, gets the laughs, and the Kirodrome shows some new pictures that pleased. Big business all week.—**SMITH'S OPERA HOUSE** (Mrs. W. B. Smith, mgr.).—Week April 29: Sam Devere's own company opened to good business. The opening skit, "The Health Resort," is not as good as some that preceded it. Andy Lewis, in the burlesque, does some of the best comedy work seen at this house this season. The olio is unusually good. Andy Lewis and company being the feature. The Shrodes, in "Just Nonsense," were well received. The Irving Trio, singers, made a hit with the audience; Keene, a comedy juggler, has nothing new to offer.—**NOTES**.—Jack O'Toole, who was song illustrator at the Grand, has left for La Crosse Wis., where he will manage the Bijou Theatre, which is controlled by the Sullivan-Considine Circuit. C. H. HALLMAN.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shaffer Ziegler, mgr.).—The bill for the week of April 30 at the Grand was a well balanced and smooth running program. None of the acts stood out with special prominence over others. Lee Harrison, the comedian, was the headliner, giving an entertaining assortment of stories and one song. John Birch scored a hit of big proportions with his original "melo-

drama." Janet Melville and Evie Stetson, old favorites in Indianapolis, also scored a decided success, and Signor Frosini, "the wizard of the accordion," proved a big hit. The Brothers Dierlekk, a trio of strong men, gave an interesting exhibition of gymnastics and feats of strength; the Musical Byrons did a neat and pleasing turn; Watson, Hutchings and Edwards furnished their well known farce, "The Yaverville Exchange," which is funny in spots, and Charlie Harris, the veteran funmaker, contributed a merry making specialty that would have been more successful had it not been placed first on the bill. Business was not up to the Grand's standard. Next week the headline attraction will be Emmet Corrigan in "The Card Party," and with Lew Sully, and a number of other high-class people participating, the show should be a splendid one.

LOUIS WESLYN.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Week 29 had an excellent bill with two animal acts as the best features. Business ruled big throughout the week. Singer's Monkeys are intensely interesting and are well trained. Richard Haveman's animals are easily the hit of the bill. Dan Sherman, Mabel DeForest and company present a very funny sketch entitled "The Fall of Poor Arthur." Another pleasing sketch is called "The Way He Won Her," by Thos. J. Keough and company. Alice Lyndon Doll sings some new songs and does some impersonating. Murry K. Hill sings some original parodies and does a monologue. The Sedmons won encores yesterday for their stutney position. **CENTURY** (Joseph Barrett, mgr.).—Belly & Woods Company were the attraction week 29, and did good business. The Burletta "Simple Simon and Simon Simple," was genuinely funny. It is a mixture of burlesque, spectacular, farce comedy and vaudeville. Olio includes Irn Kessner, who sings songs which are illustrated on a screen; Kenmore and Evans, Irish comedians; the Revolver Sisters, who dance in an acceptable manner; the Golden Ballet, composed of 14 pretty girls who make a big hit with their dancing; Reno and Daly, comic acrobats, and Orth and Fern, in a comic skit. Week 6, "Miss New York, Jr."—**MAJESTIC** (Fred Waldmann, mgr.).—Rose Sydel's London Belles was full up to the standard and drew large crowds week 29. It is a whirl of complications in two acts. Olio is complete with good vaudeville turns. Vera Hart sings well, McCall Trio sing, dance and act in an acceptable manner. The Weston Sisters are another bunch who make good in song and dance. W. S. Campbell and James Wesley Mack produce a sketch wherein they introduce twenty living models on a stationary. The Hilton Trio are novel comedians. Relys introduces a physical culture.—**YALE'S** (Lloyd Brown, mgr.).—Big business with excellent bill week 29.—**NATIONAL** (Dr. F. L. Flanders, mgr.).—This playhouse is doing an excellent business with a carefully selected bill of vaudeville artists week 29. FAIRPLAY.

KENOSHA, WIS.

BIJOU.—First half of week April 23: Robertson's trick dogs, West and Fowler, sketch; Grace Coyne, soubrette; F. Daley, Burgess comedian; Margretta Newton, monologue and songs. Second half: Kelsey Moore, wire artist; Wm. Anderson, illustrated songs; Franco, impersonator; Rino and Azora, acrobatic act, and Margretta Newton. A. NICHOLS.

LAWRENCE, MASS.

COLONIAL (H. Fred Lees, mgr.).—The bill for week of 30 is one of best seen thus far in this season. The Billings and Mrs. Sidney Brown, comedians; Margretta Newton, monologue and songs. Second half: Kelsey Moore, wire artist; Wm. Anderson, illustrated songs; Franco, impersonator; Rino and Azora, acrobatic act, and Margretta Newton. A. B. C.

LOGANSPOUT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—This week's bill is 'way above par and capacity business rules. Summers and Winters, singing and dancing comedians, are a scream from start to finish. Princess Solani and company, Hindoo magicians, neat in appearance and act; Master Summer, illustrated songs, clever; Sam and Ida Kelly, in "McGuire's Troubles," great laugh producers; in fact, the whole bill, including the moving pictures, is an emphatic hit.—**DOWLING** (J. E. Dowling, res. mgr.).—Musical Forrests, in classical selections, did well; The Three Kladders, in a sketch, were ordinary; Bessie Crawford and Lula Watts, in vocal selections; moving pictures, etc. Fair business. Underlined for last half of week: Manley Sterling, Adams & Edwards, J. C. Fox, Russell & Davis and others.—**NOTES**.—Clarence Russell will run vaudeville under canvas here during the summer, commencing June 2. REVILLO.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.).—Brindamon, the fall breaker and handcuff king, is here this week. He has caused some sensation, and each performance shows that he is a drawing card. The Spook Minstrels scored with the picture effect, but the singing was rather poor. The Dixie Sevens, colored singing and dancing act, went big; Neff and Miller, blackface comedians, good; Harry and Kate Jackson went well with a comedy sketch; Lillian Ashley was well liked; Cherry and Bates, comedy bicyclists, opened the show and scored with their riding alone. The pictures closed an unusually long bill. Next week, Jas. J. Corbett in monologue, Byron and Langdon, illustrated Bros., Felix Barry and company, Morton and Diamond, Patty Brothers and Mary Goggins.—**NOTE**.—Benefits for the San Francisco sufferers have been given at all local theatres and much money has been raised for the worthy fund. DAVE CHASE.

MARION, IND.

CRYSTAL (John H. Ammons, prop. and mgr.).—Bill 30: Rice and Walters, comedy sketch; The

Three Hylands, musical comedy; Charles Haasty, the Hoosier boy; Charles Ross Phillips, illustrated songs, and the Kirodrome.—**GRAND** (Sam Pickering, res. mgr.)—Fred and Anna Pelot, The Martins, musical act; La Adella, dancer; Tops and Topsy, clown and dog; Hazel Robinson, and the Grandoscope.—**NOTES**—Manager Pickering of the Grand donated the matinee receipts Friday for the San Francisco sufferers. Amount approximated \$25. Manager Ammons of the Crystal donated one-half the receipts of the three performances Friday afternoon and evening. Amount donated to the fund approximated \$55.

L. O. WETZEL.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.)—This house closes its second season May 12, and is evidently planning for a strong finish. The bill of this week is a wonder for well arranged variety. Sandoz's Burlesque Circus is the best animal act of the sort ever seen here. Antoinette Le Brun Grand Opera Trio—the other members being Fritz Huttman, tenor, and James F. Stevens, baritone—scored tremendously with their scenes from "Il Trovatore." Like the Sandoz act, this is by far the best in its class ever heard here. Clifford Burke is here for the second time, Clifford making the same hit with "Nobody" he did last season with "I May Be Crazy, But I Ain't No Fool." Stanley and Wilson (Sarah L. Cogswell) are bad until they get to Wilson's time-honored clerical imitations. Caprice, Lynn and Fay open the show with a very pretty little "girl act," and Allan Shaw (see New Acts) and the Ward Trio of gymnasts in "The human bridge" specialty, complete the bill.—**NOTES**—"Jack" Raymond, resident manager of the Orpheum Theatre, acted as stage manager for the "Frisco benefit given at the Metropolitan Opera House afternoon of 27. Among those who helped attract the \$1,500 into the house were Elizabeth Murray and the World's Comedy Four from the Orpheum; Louise Dacre, from the Fay Foster company, and Eladio, from the Unique. Ernest Hogan and the "Rufus Rastus" company also put on an act, as did "The Clansman" and the Ralph Stuart Stock Company, playing "Men and Women" at the Lyceum.—As the result of a letter from Aurilla Peschhoff, formerly of the Peschhoff Troupe of Russian dancers, Willy Zimmermann and others at the Orpheum last week sent about \$30 to help tide her and her husband over about the disaster in San Francisco. CHAFIN.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajoie, mgrs.)—29, opened good bill. Lavigne's band concert is still strong number. Martin and Ridgeway, slack wire artists, and Rowley and Gay, song and dance team, won big. Radio and Blake comedy acrobats, furnished a pleasing act. Champagne Bros., song and dance, and Cartal, in French songs, both local, took well. Pictures closed an interesting bill. Attendance, 5,000.—**Royal** (H. C. Egerton, mgr.)—Week 30 was opened by Washington Society girls to good business. Chorus is strong, and company, in "What Joy" and "Krammeyer's Alley." Introduced good singing numbers. Elsa Leslie, in songs, made it pleasant, while Eldora introduces a good act made up of light and heavy juggling and hand balancing which went well. West and Williams, comedians, started easy and finished with a scream. Charles Johnson's sketch, "The Village School," went well. Lynette Sisters, singers, have a good act and took well. Ah Ling Foo, conjurer, like a clever act and was well received. Next week, Tiger Lilies.—**FRANCAIS** (F. W. LeClain, mgr.)—Week 30, James Kyr MacCurdy, in "The Old Clothes Man," opened for bad business. The Twin Sisters De Veau, singers and dancers, have a good turn and took well. The Broadway Comedy Four, in comedy and songs, went big. Danny Dougherty, and Kid Sharkey gave a three sound exhibition of boxing, which was well received. AL M. PRENTISS.

MT. VERNON.

NDW ORPHEUM (S. M. Stalnach, mgr.)—Bill week of 30: Seymour and Hill in their fine act; James and Bonnie Farley only fair; Gertrude Gabest, singing comedienne, pleased; Maddox and Melvin, a clever act and both good; Atlanta Spencer and company pleased; Newell and Niblo made a very strong impression; the Three Mitchell, colored song and dance, poor; Johnson, Davenport and Lorella good. The Kinetograph closed the show; \$168.50 was turned over to the San Francisco sufferers as part proceeds of the performance of 23. Monday being firemen's day, a number of extra acts were on the bill. Manager Stalnach has taken the Auditorium at Cape May and will open there Decoration Day. PETER.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.)—Lively show and good houses this week. Jack Mason's Five Society Belles is the leading feature. In a snappy, singing and dancing act, headed by Lillian Doherty. Miss Doherty's dancing is clever, but her singing is not so good. Mr. and Mrs. Mark Murphy are very funny in "The Coal Miner." Frank Bell, the "Way Down East" comedian, is as amusing as ever. Mullen and Corelli, good comedy tumbling act; Chris Smith and two Johnsons render several "coon" songs that are new; Charles F. White, a colored man, is singing songs composed by a local landlady; Herbert's Dogs are numerous and well trained. New pictures. KNOT.

NEW HAVEN, CONN.

POLI'S (J. H. Docking, res. mgr.)—Bill the week of April 30 was a superior offering, Eddie Clark and the Six Winning Widows being something of the ordinary. Rose Wentworth Trio appeared because of local acquaintance with Miss Wentworth; Archie Boyd was excellent in "After

Many Years," but his support was not very strong; Ed F. Reynard, ventriloquist, a big hit; Two Meers, in tight-wire comedy, excellent; Mathews and Ashley fair; Mazuz and Mazett not well liked owing to outrageous make-up. Coming week May 7, Hungarian Boys' Band.—**NOTES**—S. Z. Poli, the vaudeville magnate, has purchased a new "Theater" after twenty years he is to his various theatres in Connecticut. Manager Poli's benefits for the San Francisco sufferers were given in Waterbury and Bridgeport. Bridgeport netted \$1,100 and Waterbury only \$195, owing to ministerial opposition to the giving of a show on a Sunday evening. It was then changed to a concert. Rose Wentworth was complimented by having Thursday night set apart as "Gray's Military Night," a local company of militia boys buying up the greater part of the house for that night.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.)—Week 30: Joe Welch canceled without giving a reason to the local management. Robert Nome substituted, offering a new instrument of his own invention, which he calls the nosophone. Colby Family offered their same old act to the same old applause. Lavine and Walton, juggling and singing, good; Claudius and Scarlet, banjoists, good; Frederick Hawley and company offered a melodramatic sketch entitled "The Bandit"; Mildred Flora, wire walker and vocalist, has a capital act; Lindsay's monkeys closed. Orpheum opens for next season Sept. 17.—**GREENWALL** (Henry Greenwall, mgr.)—Week 29: Harry Hastings' Black Crook, Jr., offering "Oh, What a Night!" and "The Midnight Supper." These burlesques are all. In the olio are the La Sella Troupe, acrobats, good; Amy Butler, singer, fair; Hastings and Sheldon, and Curtis and Adams, use weather-beaten material; Banks and Newton, comedians, fair. Business is good. This house will open for next season on Aug. 26, with burlesque furnished by the Columbia Amusement Co.—**ATHLETIC PARK** (Capt. A. W. Lewis, mgr.)—Week 29: Calvert, high wire artist, excellent; Dorosh and Russell, musical railroaders, have a pretty set; Eugene Vallier, vocalist, failed to please; Cook and Clinton have a good rifle act. Card announcements would be appropriate in this act. Casanas and Layanano, two local business men, offering "Alphonse" and "Gaetan," presented their salary to the "Frisco sufferers. Sansone and Dilail should learn that naturalness is just as essential to success in vaudeville as it is on the legitimate stage. Among the attractions drawing are Fighting the Flames, Katzenjammer Kastle, Circle Swing, World's Tours and the Toboggan Slide. **NOTES**—West End Park opens May 13. Thomas Preston Brooke was in town last week perfecting plans for his Winter Garden. Elks' Circus May 10 to 13. O. M. SAMUEL.

PAWTUCKET, R. I.

NEW PAWTUCKET (J. W. Capon, mgr.)—Week 30, Hodge and Levine, in a good singing and dancing act, pleased. Baby high, vocalist, sang well; Gorman and Francis, comedians, good; George F. Howard, character impersonator, clever; Harris and Harbach, singing and talking specialty, were the hit of the bill; La Bell, new songs, good; Webster's Pictures, new. The after-piece, "The Dog House," was very funny. NOK.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.)—Ryan and Richfield presented for the first time here their latest sketch in the Mag Haggerty series, written by Will M. Cresser, and were given the best reception on the bill. The "Globe of Death" furnished the novelty of the program. The act is a new idea on the familiar cycle whirl order, a man and woman riding bicycles around a steel globe instead of a lattice cone. Dr. C. B. and Bertha Clarke, the riders, proved clever and daring acrobats, and performed many startling evolutions. On Monday he received a severe hit by his wheel slipping when he was finishing. He was cut about the face, but escaped serious injury. The act is about the most sensational of any of this class that has been seen here. Aside from affected mannerisms, Marion Garson made a good impression. This young woman has a good voice, but mouths her tones terribly, and gives out the impression that she is dancing on wires like a manikin. Villa Holt-Werkfeld was heard for the first time. She styles herself a pianologist, reciting rather than singing her songs to her own accompaniment. She has a pleasing personality and won instant favor. As to the quality of her voice, she gave no opportunity for judgment. William Tomkins, seen here before in character work, offered a straight monologue which savored very much of the Fred Niblo style. He had a few new stories and was well received. Frank Bush returned with many of his old stories and one or two new ones and scored as usual. A very showy act on rope rings was given by the Max Nelson Trio. Their dressing and neat and clean appearance are to be commended. Hathaway and Siegel appeared in a dancing act of mediocre quality and singing that was poor. Raymond, Finlay and Lottie Burke amused with an act which needs refreshing. Ferguson and Watson also worked in some old stuff; Antrim and Peters called their offering a sketch, but it amounted to nothing more than some imitations by Antrim, and these were hardly more than fair. The Victors, in a physical culture act, and the Mathews, in juggling, were also on the bill, with the usual pictures.

GARRICK—Anna Eva Fay began an engagement in which she gave an exhibition of her mind-reading powers and mysterious cabinet workings, which interested large audiences. The act is about the same as was given in Keith's about a month ago. The Rice Family, violinists; the Grand Opera Trio, vocalists; Stuart Barnes, monologue, and Milton and Dollie Nobles in the sketch, "Why Walker Reformed," all of whom have been seen here several times, also appeared on the bill.

The engagement is being handled by Nixon and Zimmerman.

CASINO (Ellis, Koenig & Lederer, mgrs.)—The Bowers Burlesques are here again with the same bill they offered earlier in the season. "Two Hot Nights" and "A Rag Modiste" were the burlesque numbers, with Flo Russell and Lillian Froh in familiar roles. Ben Jensen, the Hickman Brothers, the Juggling Bannons, Stella Wells and others appeared in the olio, with Camille d'Elcedere in pictorial poses as a special number. The mysterious "Mr. Raffles" sat in the audience to be recognized and was spotted by a local detective the opening night. The usual good amateur show was added Thursday night.

TROCADERO (Fred Willson, mgr.)—"Way Out West" and "Mixing Things Up" were the burlesque numbers presented by the London Gaiety Girls Company, which made an excellent appearance and gave a diverting entertainment. Pat White was the principal comedian. Specialties were introduced by Nettie Grant and others. The olio offered the Vedams, in a comedy acrobatic sketch; Emma O'Neill, Williamson and Gilbert, Adams and Swinburn, and Bisset and Scott.

LYCEUM (J. G. Jeram, mgr.)—Fred Irwin's Majestic appeared here this week with the same bill they gave earlier in the season at the Casino, and the company was welcomed by large audiences owing to the good impression made by it on the earlier visit. Harry and Walker, the Watson Sisters, the Rouays, Farron and Fay and others offered specialties. Larry McAule was the principal entertainer in the burlesques.

BIJOU (G. Dawson, mgr.)—The Alcazar Beauty Company returned with their familiar offerings, "The Romance of a Salt Case" and "A Midnight Dream," both of which pleased. Frank Riley, James B. Carson, Trask and Howard, Sawtelle and Sears, the Seyons, Haight and Dean and Kelly and Bartlett appeared in specialties.

BON TON (Lilly Tyson, mgr.)—Maryland Tyson and her company appeared in a playlet called "Mulligan's Holiday." W. H. Dorn, James Wetzell and Harry Billas offered specialties between the acts.

NOTES—"The Devil's Daughter" company, which has been laying off here this week was taken to Newark Thursday and the company will have another week's vacation before reopening. Clarence Wilbur retires from Nixon and Zimmerman's "Rosalee" company Saturday night. The show gives very little promise. Nell McNeill, who has the title role in "Simple Simon Simple," which closes Saturday night, is to leave his part for "Rosalee." Wilbur has two or three good chances, but has made no final arrangement as yet. "The Errand Boy," with Billy Van, closes here Saturday night. Van will play two weeks in vaudeville in New York before going to his country home. He will have a new vehicle by Totten Smith next season. Harry T. Jordan, manager at Keith's, handled two big benefits for the "Frisco sufferers" here last week and made a huge success of both. Almost \$7,000 was added to the fund.—Very little is heard of the Lillian Russell engagement at the Casino. The show is supposed to open May 21. There is talk of the house being open all summer, for either stock burlesque or musical comedy. The Hagenbeck Show was attached last week by several who had been injured in a collapse of seats during one of the performances. A \$5,000 bond was given by the circus company.

KINKS.

PITTSBURG, PA.

GRAND (Hardy Davis, mgr.)—Pittsburg this week received its first big success, much discussed protean act in concrete form, when William Courtleigh presented "The Third Degree," in which he portrays eight characters. The act itself, naturally, is rather crude from a strictly dramatic standpoint, but Mr. Courtleigh brings to his difficult task great skill and versatility. The accuracy with which he strikes the varying moods and moods of his characters is one of the characters is indeed wonderful. George C. Halsey, John Dillon and John Roach give him fine support. Tom Herrn, the lazy juggler, made an instantaneous hit and kept the house in a roar with his absurdities. As usual Al Sheen and Charles L. Warren made the audience laugh itself hoarse over "Quo Vadis Upside Down." The graceful and picturesque dancing of Barney again is the most interesting feature of his sketch, with Henrietta Byron called "The Rehearsal," although Miss Byron sings several songs and wears an imposing array of costumes. Billy Van, the minstrel man, told a number of good stories; Mabel, with her trained animals, made a favorable impression; the Bedouin Arabs gave a sensational wildwind acrobatic act; Auriea Engwell, the singer of Southern songs, was cordially received. Brockman, Mack and Belmont appeared in an act that was musically strong, while Argyro Kastron, the Greek violinist, played several beautiful classical numbers; John Zimmer, an adept novelty juggler; Waldorf and Mendez, acrobatic comedians, and others, with Cinematograph, completed an excellent bill.—**GAYETY** (Jas. E. Orr, mgr.)—Abe Levitt's Rentz-Santley barbers were playing to big audiences this week. The opening burlesque, "Lady Tenser," has lots of action. Claude Radcliffe, the droll comedian, is still chief fun-maker, and shapely Nina Bertolina leads the pretty chorus in dashing style during the action of the two burlesques. The olio is above the average. The Hicobono Horses are headlined and surpass any act of the kind ever seen in Pittsburgh, the work of the "Good Night" horse being really remarkable. They were run a close second by Cornelia and Eddie in "Toss 'Em and Miss 'Em." The comedy of this pair kept the audience in an uproar during their turn. Mills and Beecher have a laughable sketch in "The Last Rehearsal." Theima and Fowler also pleased the crowd with their well rendered operatic settings. Lew Welch, the Holrow impersonator, Baskirk and Rich, in musical diversions, and the really fine dancing of the McAlain Sisters complete the vaudeville portion.

"A Night's Frolic," the closing skit, is a jumble of comedy, music and pretty girls. All in all it is one of the best shows of the season.—**ACADEMY** (H. W. Williams, Jr., mgr.)—The Bohemian Burlesques are pleasing large houses this week. "A Bohemian Beauty," a meritorious musical comedy in two acts, occupies nearly the entire time. A running jingle of new songs keeps the girls in evidence much of the time, and while the Academy patrons appreciate the funmakers, they always rank second to a good showing by the members inside the silk and spangles. Andy Gardner, Will H. Ward, Harry Bennett, the two Alls, Ida Nicolai and Addie Fell are the principal comedians to the meriment of the audience. The first named, in his familiar role of Patsy, is responsible for incessant laughter all the time he is on the stage. He has an able abettor in Ida Nicolai, whose role of Rosie is a decidedly funny and unique character creation. There are four good vaudeville acts in the program. Ida Nicolai and the Orpheum Trio presents a combination of pretty music, comedy and eccentric dancing, and make a hit. Will H. Ward is a German comedian who brings some new jokes. Charles King and Grace Tremont are graceful dancers, and All, Hunter and All present eccentric comedy which involves Viola Hunter, said to be the champion female boxer of the world.—**Pawnee Bill's Wild West Circus**, which opened at Pittsburgh April 30 for four performances, also received some of the best and best that seems coming to tent shows visiting the Smoky City this season. During the first morning's parade, one of the wagons knocked down a gate at the Arsenal Grounds, where the performances were given, and seriously injured two spectators, one of whom is not expected to recover. Pawnee Bill is a great personal favorite in Pittsburgh, and his Wild West is always sure of a hearty reception. More than 1,000 persons were turned away from the first night's performance. MME. PITT.

PORTSMOUTH, OHIO.

ORPHEUM (Jas. Babin, mgr.)—Bill the week of April 30 is very good, with good business to match. Miss Adelyn, soubrette, good; Rolly and Morgan, only fair; Billy Stanford, novelty dancer, well received; Miss Anna Lynn again scored a great hit with her illustrated songs; Jacobs and Sardell, European novelty, the feature of the week; the Orpheumscope pictures were O. K. and pleased the audience. Doc Waddell, the only press agent for Robinson's Circus, sprang a new stunt in advertising. He had several elephants sent here day Forepaugh & Sell's Circus showed last week and had them covered with banners advertising the John Robinson Circus May 2 and issued tickets to the school children free of charge for the elephants. ROY McELHANEY.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, res. mgr.)—Week April 30, Bijou Comedy Four, sketch, "Don't Get Excited," big hit; Rhodes and Carter, comedy acrobats, top liners; Edith Raymond and company, aerial acrobats and comedy on the wire, fine; The Paytons, singing and dancing comedians, good; Lillian Jeannette, singing and dancing, fair. Motion Pictures close. W. C. MATTEES.

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PUEBLO, COL.

GRAND OPERA HOUSE (N. F. Johnson, mgr.)—27: Dockstead's Minstrels, good business; 29: "Miss New York, Jr.," fair business.—**EARL** (G. M. Morris, mgr.)—week of 30: Reid Miller, black act; Fred La Zone, dancing; Rood and Byron, comedy sketch; Tullyho Duo, singing; Tennis Trio, jugglers; Oscar Walsh and others. Business good. E. D. SCOTT.

READING, PA.

ORPHEUM (Frank D. Hill, mgr.)—"The bill for week 30 is very strong. Cavans opens with a good wire act and was well liked; Radie Furman, the "Little German Emigrant," was next with good effect; H. W. Trebenick and Tekla Farm sang themselves into favor and their comedy was good; the Four Seasons was a big hit; Bush and Gordon replace the Larsen Sisters with an acrobatic act that went well; Joe McGee, a hit; Macart's Monkey and Baboon Circus is a novel act and more than made good. The pictures this week are very good. MACK.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.)—Week of 23: A mixture this week. Raymond Teal, good; Rawson and June, very good, their work being the best of its kind ever seen in this city; can't say much about Fuller, Rose and company. The great Albini was much the same as other slight-of-hand performers. Nellie Maguire, Ferguson and Patterson, and the Kirodrome, all good. Pictures, week.—**BON TON** (J. H. Young, mgr.)—Week of 23: Friedlander Bros. were the best act of the bill for this week. Horn tooters very fine; Tony Sebastian made quite a hit; Conway and Oakes fair. The Kinetoscope and illustrated song made a good show. Good houses all week.—**LYRIC** (Wm. Gully, res. mgr.)—"Cherry Blossom" this week, 20, are very clever burlesques. Pretty girls and good dancers and singers; are drawing packed houses. LEO J. CROSBY.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, mgr.)—Week of April 30: Continued good business. Cadieux, on the bounding wire, excellent; McGloun and Smith pre-

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sented a dancing act very cleverly; The Four Emperors of Music were very entertaining; Ned Nye and his Rollicking Girls held the attention of the audience for a half hour; Tom Gillen, "Finigan's Friend," caused much laughter; Smirli and Kessner, in their acrobatic sketch, good; Watson's Barnyard excellent. Closed with pictures.—NOTE.—This theatre closes its doors to vaudeville May 12.

MARTEL.

SHAMOKIN, PA.

FAMILY (W. D. Neidla, mgr.)—Bill week 30, including Caribale's Ponies, very good; O'Neill's Majestic Minstrels, good; Hunson and Drew, fair; Eleanor Blundhead, monologist, very pleasing; Al Leonhardt, juggling comedian, good act; Edw. Boyd, illustrated songs, first appearance here, well liked, and the Kinetograph. E. J. MILLER.

SPRINGFIELD, MASS.

POLI'S (J. C. Criddle, res. mgr.)—A bill of a mediocre quality opened here week of 30. Ther-rill, a trick cyclist, opens bill and does some amateurish stunts; Kelly and Kent, in a clever hodge-podge, were good; Gallagher and Elid, singers and dancers, poor; the Little Girl from Nowhere, good; Jacob's dogs are clever canine gymnasts; Tom Savan, in "A Touch of Nature," was given a rousing reception; Gus Edwards' School Boys and Girls made a big hit. The Kinetograph closed with a laughable film. Next week's bill is headed by the fantasy, "In the Swim."—NELSON (Z. T. Damon, mgr.)—The current attraction is the Broadway Gaiety Girls company and proved to be one of the best "wheel" shows here this season. It contains one burlesque "Guttering Sylvia," and a clever olio. Mildred Stroller heads the list of "stunners" and makes a dashing comedienne. Johnnie Webber takes charge of the fun-making. Crowded houses.

FRANK McDONALD.

ST. LOUIS.

Hot weather set in with a vengeance Sunday and had the effect of driving 45,000 amusement seekers to the realms of Colonel Hopkins at Forest Park Highlands. Those who sweltered in the theatres were a mere handful. Only one park—that of the Highlands—is open, although the rest are being rapidly whipped into shape for early openings.—COLUMBIA (Frank Tate, mgr.)—Patrice and company are the headliners of this week's bill in a Western playlet. Kennedy & Rooney, Mabel McKinley and Cameron and Flanagan all went big in their meritorious presentations. Wormwood's monkeys and Al Carleton also fared well.—FOREST PARK HIGHLANDS (Charles Sallisbury, mgr.)—Amata, the mirror dancer, was a novelty. Cull and Johnson did a neat dancing act. Charles Sears and company presented some good illusions. Francis Tolson proved a pleasing songstress. Air Holt showed some improvement in his mimicry. Martineti and Sylvester and Fisher and Johnson were also very good.—GAYETY (O. T. Crawford, mgr.)—Bennie Harris navigated in a bunch of cherubs under the title of "The Parisian Widows." Bennie Welsh, a pattern of his brother Joe, displayed improvement in his dialect and handed out a few jokes unheard here before.—AERO-DROME (O. T. Crawford, mgr.)—Borince and Shaw, two of the cleverest dancing boys in the profession, headed the bill and were a big hit. Bonnie Male did a nice singing act. The Musical Harps, Sartinella, Bowers and Curtis and the motion pictures were also very good.—STANDARD (Leo Reichenbach, mgr.)—The Avenue Girls had as headliners the Gregory Brothers and Mlle. Luba De Sarema. Both acts were good.—GLOBE (H. E. Rice, mgr.)—Santora and Marlow do a good lightning sketch act. Others on the bill who made good are Lulu Besseiman and the Ryans.—NOTES.—H. E. Rice succeeded H. F. Hecker as manager of the Globe Tuesday. The Broadway, East St. Louis, has again closed on account of poor business with the drama and vaudeville. Eddie Ferns, a St. Louis boy, is doing a dancing specialty at Havlin's this week.

JOE PAZEN.

TACOMA, WASH.

CRYSTAL (W. J. Timmons, mgr.)—Leo Zunstex, club swinging; Smith and Ellis, sketch; Will Brown, monologue; McKenzie-Moore, one-act farce and pictures. Monday matinee (two shows) entire receipts given to San Francisco relief fund.—GRAND (W. B. Worley, mgr.)—The Risleys, premier foot postures; Frank Rowan, song; Wallace and Beech, comedy acrobatic sketch; Joseph Callahan, impersonator; Ida Howell, comedienne; Grace Huntington and Co., "A Matrimonial Mix-Up," and pictures. The Grand will donate two acts to the Star Theatre benefit for the San Francisco sufferers.

S. F. M.

TERRE HAUTE, IND.

LYRIC (Jack Hoefler, mgr.)—Hayward, Conroy and Hayward in comedy, Conroy doing black-face, act good, pleasing. Maud Le Page, singing and dancing act, big hand on dancing, singing fair. Haverly and McRea, the actor and the hair-lip boy, good hand. The Bounding Gordons, acrobats, great number. Pictures good. Big business, playing to capacity.—Harrington's Pavilion, drama and vaudeville, closed the week's engagement here Saturday, moved to Clinton, Ind. Week's stand fair business.—Ringling Circus showed here Saturday, April 28. Big business. Railroad accident between Paris, Ill., and Terre Haute caused a three hour delay to parade and afternoon performance. Show, animals and paraphernalia first class.

AZWE SEEIT.

TOLEDO, OHIO.

ARCADE (W. W. Lamkin, mgr.)—There is a high-class show offered at this house this week, headed by Casey and Le Clair, in their one-act comedy sketch; Hal Merritt is a sort of Jack of all trades and is well received; The Rosow Midgots please very much. Daisy Haremsst, in songs and imitations, has one of the best acts seen here this season. The Camille Comedy Trio have a good acrobatic act. Noble and "The Trouble of a Butler," kept the audience in an uproar. Eddie and Lotta Maginley have an acro-

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SONGS THAT WIN ON THEIR MERIT

batic act that is above the ordinary. Next week: Clayton White and Marie Stuart, Three Cartwells, Queen and Rose, Palmer and Tolson, Watson and Morrissey, The Musical Simpsons, The Great Richard.—EMPIRE (Abe Shapiro, mgr.)—The olio seems to be the whole show at this house. The opening burlesque is very tiresome and the closing brief. The Great Brin, in feats of strength and chin balancing, is very good. The Wilsons, a colored couple, worth seeing; The Grammas, good entertainers; May Taylor has a song on the San Francisco disaster that is good; Mackie and Walker do nicely. Next week: "The Jersey Lilies."—NOTE.—Lamkin & Newton have secured the lease of two new houses to be included in their circuit, one in Saginaw, Mich., and the other in Bay City, Mich. J. H. GORKENS.

TOPEKA, KANS.

NOVELTY (A. H. Hagan, mgr.)—The Topeka Lodge of Elks has taken charge of the Novelty this week and is in entire control, the house having been generously donated by Mr. Hagan in behalf of charity. A very strong bill will be presented by some of the local talent of the Elks outside of Mr. Hagan's regular program.—STAR (Roy Daniels, mgr.)—The Gaiety Stock Company continues to hold forth at this popular house of burlesque and still continues to play to good business. This house will close the first week in June, when Mr. Daniels will leave for Trinidad, Colo., to take charge of the Elks' Park at that place.—CRAWFORD (Crawford & Kane, mgrs.)—The Fulton Stock Company still continues to hold forth at the Crawford, with a change of bill weekly. Messrs. Crawford & Kane will open the air dome very shortly. The Sell's photo shows will perform here on May 9. LOUIS H. FRIEDMAN.

TORONTO, CAN.

SHEA'S (J. Shea, mgr.)—From start to finish the bill for the week was a good one. The Columbians in "A Bit of Dresden China," presented a quaint and pretty act. Linden Beckwith, singing turn in picture frame with change of costume, was a big hit. Norton and Nicholson, in "The Ladies' Tailor," caught on. Old favorites well received were Waterbury Brothers and Tenny, Mosher, Houghton and Mosher, who gave new stunts in the bicycle line and their act was a feature. The big card was May Boley and her Polly Girls and the saute made good. Walter C. Kelly in his southern court scene also got the glad hand. Coming: Emma Carus, McMahon's Watermelon Girls, McMahon and Chappelle and the Four Lukens.—STAR (T. W. Stair, mgr.)—Full of ginger is the performance of the Jolly Grass Widows. "The Widow's Wedding Night" and "The Sign of the Red Light" were the burlesques presented. Pinard and Waters, Thompson and Laurence and Four Airlings were in the olio and presented clever specialties. Nevada Tarrington, C. Burkhardt and Al Pinard did well in the burlesques. Fine business. Coming: Washington Society Girls. Mr. Robert Newman is the clever stage manager of Shea's Theatre and is very popular with the profession. HARTLEY.

TRENTON, N. J.

TRENT (Ed Renton, mgr.)—Week of 30 improvement over last. Opened with Cunningham and Corey, acrobatic comedy and dancing; "Whistling Tom Brown" good; Hayes and Johnson, in "A Dream of Baby Days"; May Duryea and W. A. Mortimer in a playlet, clever; Eva Westcott and company in "An Episode of Modern Life"; Harper Desmond and Burrows, "Doings in Coon Town"; Patty Bros., sensational European acrobats, were well received. Show concludes with the Biograph. Playing to excellent business. Strong bill for next week, including Salerno, Wilfred Clarke and company, Spaulding, Hollbrook and Parquette, George O'Ramey, Millard Trio, Ellicotte, Startzell and Bolus and Biograph. H. B. H.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.)—Week 30: The principal feature for the week is provided by Harry and Margaret Vokes in a one-act playlet, "We Heard What You Said." It was well received. The Pechlani Troupe kept the audience almost breathless with their daring performance. Charles Leonard Fletcher won approval in his novelty act and was encored repeatedly. The Elgona Brothers, comedy acrobats, gave a pleasing number. Pat Rooney and Marion Bent have a clever sketch which provides much amusement. Brooks Brothers entertained with songs and stories. The Farrell-Taylor Duo, in a sketch, pleasing; Josie Davis, a clever singing comedienne, was encored. The performances closed with the usual pictures. J. J. M.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr.)—Bill for week of April 30 headed by McWatters and Tyson. Several good songs are introduced and McWatters cleverly presents an entertaining illusion. Frank Hall, the "sleepy juggler," has an act that is laughable; Bobby North, in a Hebrew character impersonation, made good all the time he was on the stage; The Three Cartwells, comedy singing and dancing, scored well; Cogan and Bancroft, buck dancers and roller skaters, do a good act; Three Delton Brothers are exceptionally able gymnasts; Diamond and Smith scored a big hit in their illustrated songs, using moving pictures. Kinetograph concludes the show, with comedy pictures.—NOTE.—Wilmer and Vincent, proprietors of the Orpheum Theatre, took possession of the Majestic Theatre, in the city, and opened with the Alice Neilson Opera Company to S. R. O. business. SETAB.

WATERBURY, CONN.

POLI'S (J. M. Fitzpatrick, mgr.)—Bill April 30 closing of the vaudeville season here was better than usual. The Millman Trio, in tight wire, made the hit; Ida O'Day, in a girl act, well received; Herald Square Quartet, very good, repeated calls; A. O. Duncan, ventriloquist, good; the Hungarian Hussar Band made a decided hit. They carry forty pieces and the music is carefully selected for vaudeville. Raymond and Caverly distributed old Rogers Brothers jokes with good effect and pleased. The attendance was very good, as usual at this house. Moving pictures were bet-

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Trent Theatre, Trenton.	S. Z. Poll's, Scranton.	Wilmer & Vincent, Allentown.
Grand Opera House, Decatur, Ill.	S. Z. Poll's, Wilkes-Barre.	Weber & Rush, Binghamton.
Morrison's, Rockaway.	Sheddy's, Fall River.	W. H. Lamkin's, Toledo.
Henderson's, Coney Island.	Hathaway's, New Bedford.	H. H. Lamkin's, Dayton.
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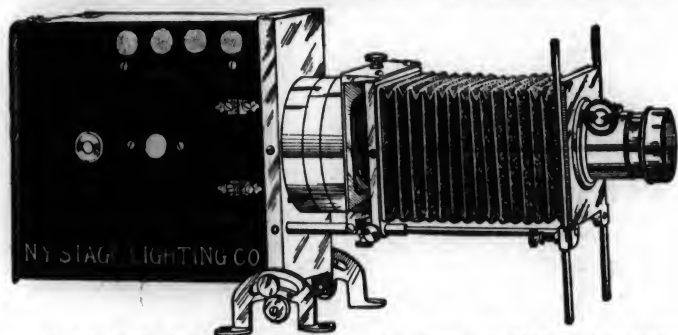
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PARK (Alf. Wilton, mgr.)—Week of 30: Lillian Apel and company, in "A Fair Masquerader," head the bill this week and were well received. Melville Ellis, in a musical monologue, was fair. Willis and Hassan, acrobats, fair; Otto Bros., good; Demar and Fortune, Lily Seville, Klein and Klein were all fair. POLI'S (Chas. Fonda, mgr.)—Dan Burke and his School Girls were excellent, Burke's grotesque dancing being the main feature; Blanche Sloan, on the flying rings, good; Howard and North good, but talk a little too fast; Ward and Curran, in "The Terrible Judge," made good; Reichen's dogs were first class; Flake and McDonough, in "Good News," were good; Trimble Sisters, in a neat singing act, were pleasing. Good pictures closed. PALACE (F. A. McCarthy, mgr.)—Wilson and Moran are the headliners and are good; Nellie De Grasse is singing illustrated songs and is making a hit; Wm. Casper, the living art studies, and Morrison and Burwick are all making good. The burlesque, "The Joy Line," closes the show. NOTES.—This is the last week of vaudeville at the Park until next September. A stock company will occupy the house during the summer. Nellie De Grasse, who was until recently

YONKERS, N. Y.

DORIC (Henry Myers, mgr.)—Show 29, good and attendance large. Pauline Hall, the headliner, went exceptionally strong. Le Hera, the European mind reader, created a big sensation. People turned out in droves to see her and ask her questions. Kurtis & Busse and their toy terriers, one of the best dog acts in vaudeville; Gordon and Chacon, colored singers and dancers, pleased; Geo. Hussey, ventriloquist, went well; the Village Choir, a hit; Gus Leonard, a comedy musician, went strong. The pictures were excellent.

ELZIE.

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PARLOR (Wm. Pyle, prop. and mgr.)—Notwithstanding an excellent bill week of 30 business is very poor. Fitzgerald and Traynor, a pair of dancers, go big. Alice Alva, The Lady with the Clarinet, without the finale, "National Airs," would fall flat. York Comedy Four, good. The Great Robin comedy juggler, strong. Phil and Carrie Russell, good. The kinetograph closes with two excellent pictures.

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"RIALTO GIRLS"

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Only a few weeks open this season. Next season feature with Hartig & Seamon's Show. Direction MYERS & KELLER, 31 W. 31st St.

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NOW OF BROWN, HARRIS AND BROWN,

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NEW MATERIAL AND ORIGINAL MATTER.

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30 MINUTES LAUGH—1, 2, 3.
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Will produce in the Month of May their new offering entitled: "TONY"

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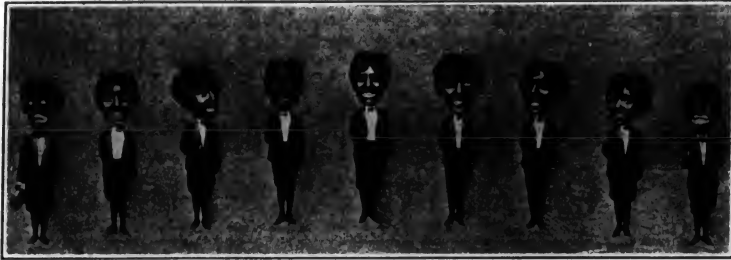
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Week Stands and "One
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WITH THE GREAT ORPHEUM ROAD SHOW

On the stage at 8:30.....(house coming in).....A HIT!

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On the stage at 10:20.....(every act finished but one).....A RIOT!!!

until the little lady appeared before the curtain and made a speech, requesting the hypnotized audience not to insist on her proceeding further.

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A BIG ACT NOW,

But—In preparation for next season, opening in the East in August, the most pretentious and spectacular act of this class ever presented in vaudeville. Five illusions, three of which are original with SEARS, and absolutely new and novel in principle and effect. Nothing like them has ever been presented before. The attraction will be richly costumed and staged with THREE SETS of novel SCENERY, and will be presented in the quick working, artistic manner that has won for SEARS an enviable reputation as a thorough "showman." DETAILS COUNT.
Permanent Address, 2647 North 33d St., Philadelphia, Pa.
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Staged by ED. ROGERS

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A Positive Hit in Vaudeville with

"A DREAM IN DIXIELAND"

Assisted by the SHARP BROTHERS. Address: JACK LEVY, 140 West 42d St., N. Y.

NOTICE

Chas. E. **INNESS & RYAN** Maude S.

Have postponed European and South African time to July, 1907, owing to time arranged in this country.
NOW PLAYING KEITH CIRCUIT. BOOKED SOLID. AGENT JO FAIGE SMITH.

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America's Famous Character Comedian

Re-engaged for next season with "The Colonial Belles" Co., as the
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MANAGEMENT . . . CAMPBELL & DREW

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Assisted by MISS THEO CAREW & CO.

Presenting His Sketches

NO MORE TROUBLE and WHAT WILL HAPPEN NEXT
ADDRESS, LAMBS' CLUB

THE NEW
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CHURCH
NOVELTY

THE SEXTON'S DREAM

(BY FRANK MAYNE.)

WILL SHORTLY BE PRODUCED.

Warning—This act is fully protected in every detail, including situations, scenery, church effects, etc.
Having had a recent experience with the parasite, wish it clearly understood that I now have the antidote. Address care REICH, PLUNKETT & WESLEY, St. James Building.

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COMEDY SUCCESS "THE DUDE DETECTIVE"

NOW PLAYING THE KEITH CIRCUIT. PERMANENT ADDRESS, 204 EAST 52D ST., N. Y. CITY.

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AT LIBERTY FOR NEXT SEASON.



Will H. Ward

The Original Dutch Comedian
Copy of None

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WEEK MAY 21—TROCADERO THEATRE, PHILADELPHIA, PA.

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THE HEBREW WITH EDUCATED FEET.

Introducing good singing and talking, also featuring Hebrew buck dancing. Invites offers from first-class managers or burlesques for next season. Week May 7, Grant Theatre, Peru, Ind.; week May 14, Family Theatre, Huntington, Ind.

We wish to thank managers for their many kind offers and the coin of the realm to fill up our coffers. Would like to sign contracts with everyone. But to play in two places—it can't be done. So, if they have patience and willing to wait, will play at their house at some future date.
Yours,

Madell AND Corbley

SOME OPEN TIME IN AUGUST.

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Sol

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BARNOLD'S Troupe of Animals

SOMETHING ENTIRELY NEW

Introducing "Heinie" and "Gillhooly," canine and simian mimics

A SCREAM!!!

Booked solid by William Morris for two years. Open on Percy G. Williams' Circuit, New York City, shortly
Thanks to managers for offers

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A revelation in stagecraft, with a reputation encircling the earth.
World's champion manipulators of wooden actors and actresses
WILLIAM MORRIS, AGENT.

Harry La Rose Co.

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See William Morris

Mr. and Mrs. GARDNER CRANE and CO.

PRESENTING THEIR NEW PLAY
"A YANKEE'S LOVE FOR DIXIE."
BOOKED SOLID UNTIL JUNE 1st.

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Three Madcaps

NINA AMY PANSY
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4 Bros. Melvin

The Most Marvellous Gymnastic Act in the World Accomplishing Seemingly Impossible Feats
ORRIN BROS.' CIRCUS, MEXICO, UNTIL JUNE.

LILLY SEVILLE

"English Comedienne"
MAY 14—KEITH'S, NEW YORK. MAY 21—TRENT, TRENTON.
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BIGGEST SENSATIONAL SHOOTING ACT IN VAUDEVILLE.

PLAYED RETURN ENGAGEMENT OVER HOPKINS CIRCUIT WEEK MAY 13-20, ORPHEUM, NEW ORLEANS, LA.

JOHN GRIEVES

OFFERING HIS
"Parisian Belles" Co. En route
THE BEST COMPANY ON THE ROAD

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BROWN AND WRIGHT

Most beautiful, most difficult singing and dancing act in vaudeville.

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Dainty
Singing
Comedienne

OTTO PARIS, 1st Tenor.

HENRY PARIS, Baritone.

The White City Quartette

April 30—Olympic Theatre, Chicago, Ill.

ALL OPEN AFTER.

The White City Quartet, made up of three chaps who look as though they were fresh from college, and another who plays clown to offset their elegance, makes some very acceptable harmonies and much fun.—Detroit Free Press.

WM. PARIS, 2nd Tenor.

GEO. DONALDSON, Bass.

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GERMAN DIALECT COMEDIANS

Sam --The Lippincotts-- May Shannon AND Mack

REFINED SINGERS AND DANCERS.

Now on the Kohl & Castle Circuit.

Address Western Vaudeville Mgrs. Association.

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COLLINS and BROWN

IN AN "AFFAIR OF HONOR"

A PLAYLET IN ONE.
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AN ENTIRE NEW OFFERING IN THE DUTCH FIELD.
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IN VAUDEVILLE
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IN
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Arthur J. Miss Grace
McWATERS and TYSON
In a Spectacular Musical Comedy
"VAUDEVILLE"

MAJESTIC MUSICAL FOUR
HIGH CLASS COMEDY MUSICAL ACT
AT LIBERTY FOR NEXT SEASON
This season FEATURE ACT NEW YORK STARS

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PHILBROOKS
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Present "MISS STENO, STENOGRAPHER"
A German Comedy Sketch

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"The How-de-do-de Man" in
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SINGING COMEDienne 163 Third Ave.

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AND HER
SIX SWEETHEARTS

"THE GIRL in TROUSERS"

F. Daly Burgess
COMEDIAN
And His Dog, - FINNEGAN
In Vaudeville

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JOE MARK
Fields-Wolley
"A TRIP IN AN AIRSHIP."
Week April 30—Howard, Boston.
Week May 7—Proctor's, Troy.

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Ventriloquist
Season 1901-3—Great Lafayette Show.
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Season 1904-5—Touring England.
Season 1905-6—Touring America.
Season 1906-7—Orpheum Show.
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LAURIE ORDWAY
ENGLISH COMEDienne
Reich, Plunkett & Wealey, Agents,
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"The Drunk"
A Night in an English Music Hall

10 MINUTES IN ONE.
HELSTON & OLLA-HOOD
SINGING, DANCING, COMEDY

EN ROUTE
CALIFORNIA GIRLS
EXTRAVAGANZA CO.

Shannon AND Mack

LOUISE DRESSER
Characteristic Songs

JACK NORWORTH
Presents THE COLLEGE BOY

SAM RICE

IN HIS LATEST COMEDY,
"The Maid and The Mule"
Direction Butler, Jacobs & Lowry.

Sam Rice is responsible for book and lyrics of the clever entertainment afforded the patrons of the Lyric this week, and he certainly makes good with one of the liveliest productions ever put on the burlesque circuit.

V. P. WOODWARD
Gambourine Juggler
OPEN TIME ADDRESS MORRIS

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Colby -- May
The Ventriloquist and
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In Europe for One Year.
Playing Return Dates Everywhere
Per. Add. 20 Wellington St., Strand W. O.,
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The Kings of Comedy Magic.
Geo. W. Hussey
VENTRILOQUIAL COMEDIAN IN VAUDEVILLE.

BURROWS-TRAVIS CO.
In their up-to-the-minute Comedy Act, Playing Interstate Circuit.
March 19—Hot Springs, Ark.; March 26—Dallas, Tex.;
April 2—Houston, Tex.; April 9—San Antonio, Tex.; April 16—
Fort Worth, Tex.; April 23—Little Rock, Ark.; April 30—Memphis,
Tenn.; May 7, East End Park, Memphis, Tenn.
MYERS & KELLER.

Chas (TWO) Alice

Shrodes
RENTED

HURTIG & SEAMON PRESENT
ERNEST HOGAN
(do unbleached American)
in "RUFUS RASTUS"
Season 1908—07

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Colby Family

IN VAUDEVILLE.
Booked solid for next season by Wm. Morris.

Gartelle Bros.
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Joe, Myra, Buster and Jingles
KEATON
Eccentric Comedians
Address THE MAN WITH THE TABLE, WIFE
AND TWO KIDS, 222 West 38th Street, N. Y.,
care of Ehrlich House.

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Artistic Delineators of Refined Singing and
Wooden Shoe Dancing.
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JOHNNIE HOEY
Comedian.

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"THE NARROW FELLER."

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PROTEAN PLAY
"The CRIMINAL"

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ENORMOUS SUCCESS

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Something New, and a Tremendous Success. See it Yourself

"CREO"

The Formation of a Woman out of Wood, Plaster and Cloth. Fully Protected by Law.

First New York Appearance, Week of May 7th, Family Theatre, 125th St., (near Park Ave.) N. Y. City

The Good Old U.S.A

The Greatest March Song Ever Written--BAR NONE--Not Even
Excepting "Blue Bell" it is "IT."

FIRST VERSE.

Tell me, daddy, tell me
Why those men in that big crowd,
Won't you tell me why they're cheering--
What makes each one act so proud?
"Listen, lad," he answered,
"It's the tune the brass band plays--
It's the song, 'My Country, 'Tis of Thee,'
And you'll know one of these days."

SECOND VERSE.

Years ago in battle
Both our grandpas fought and fell
"Mid the cannon's roar and rattle
So of freedom we could tell,
Washington and Jackson,
Dear old Lincoln, Grant and Lee
Are the men who made us what we are,
On the land and on the sea.

THOSE WHO HAVE HEARD THIS GREAT SONG ARE WILD
ABOUT IT AND CANNOT "GET IT ON" QUICK ENOUGH.

Orchestrations in Five (5) Keys Now Ready. State Yours when
Ordering.

THIS SONG WILL SWEEP EVERYTHING PREVIOUSLY DONE
BEFORE IT.

EXTRA CHORUS.

Dear old Golden Gate has perished,
Many hundreds lost their lives;
Think of losing those we cherished--
Mothers, sweethearts, sons or wives.
Sister State, dear California,
Soon will come a brighter day,
For your home's the land of Uncle Sam,
The good old U. S. A.

Send Late Programme and Stamps for Postage. No Cards, Please.

THE F. B. HAVILAND PUB. CO.,

No Branches Anywhere. 125 West 37th St., N. Y. CITY.
Just Three Blocks Below WILLIAM MORRIS' Office.



VARIETY

VOL. II., NO. 9.

MAY 12, 1906.

PRICE FIVE CENTS.

The cover features a central photograph of two men, Bedini and Arthur, standing outdoors. The photograph is framed by a decorative border of laurel wreaths. On either side of the central image are two columns. The left column is labeled with 'VAUDEVILLE', 'CIRCUS', and 'PARKS' on banners, and 'SIME' at the base. The right column is labeled with 'BURLESQUE', 'MINSTRELS', and 'FAIRS' on banners, and 'RUSH' at the base. Above the central image are two circular portraits: the left one is labeled 'THOS. J. RYAN' and the right one is labeled 'ELTINGE'. Below the central image are two more circular portraits: the left one is labeled 'BEDINI AND ARTHUR' and the right one is labeled 'RUSH'. A decorative ribbon with a bow is at the bottom center. The entire cover is enclosed in a double-line border.

ELLEN TERRY IN VAUDEVILLE.

It is not so long ago that the saying in vaudeville when a legitimate star was captured was, "Well, it will be Ellen Terry next."

The joke has come true. Ellen Terry, England's greatest actress, will appear in vaudeville, and for the first time in New York city next fall at one of the Williams houses, presumably the Colonial.

Overtures were made and carried to a final favorable decision by the H. B. Marinelli Agency. No announcement has been made by Miss Terry as to the style of offering she will appear in, nor is the salary to be paid given out for publication.

The weekly amount Miss Terry will receive for her services will be enormous, however, for it is quite the most important vaudeville attraction yet recruited.

BIG CIRCUIT FORMING.

St. Louis, May 11.

It is confidently stated here that a circuit will be formed for next season with headquarters in St. Louis offering 28 weeks time to artists.

It is reported that it is looking for a booking agent. It is believed that the Interstate Company will be interested.

LAUDER MAY APPEAR HERE.

An effort is being made to induce Harry Lauder, the English comedian, to come over here next season for a tour of the vaudeville theatres which will pay the price he demands.

Lauder has established a reputation on the other side, and there is no certainty that he can be induced. For two years past it has been tried without success, although there is more hope now than previously through the reception received by most of the English artists this winter.

KEITH IN BINGHAMTON.

Binghamton, N. Y., May 11.

The Bijou Theatre will book through the Keith office in New York next season, it is understood, and will be entirely devoted to vaudeville.

It is not a large house, having a seating capacity of about 850. The idea prevails here that inducements were offered by Keith to the local management to book with him, as Weber & Rush are renovating the Armory to give vaudeville in.

THE KENDALS COMING.

Another important English consignment to American vaudeville is Mr. and Mrs. Kendal, familiarly known over here.

The Kendals will offer versions of the pieces they made known while touring in the United States, and will make their vaudeville appearance in the early part of next season.

It will be their first appearance in the varieties, and it required a substantial monetary offer before the Marinelli Agency was assured of their consent.

One of the Williams circuit will have the opening date.

MAY GET LACKAYE.

If money will do the business, Wilton Lackaye will appear in vaudeville as Svengali from "Tribby," and \$2,000 weekly may be collected by Mr. Lackaye if he concludes to accept. The efforts are now going on.

LOOKS LIKE MORRIS.

The conditions of the vaudeville situation at the present time seem to indicate that William Morris will have the burden of bookings to be offered throughout the country, commencing with next season.

The important matter to vaudeville is the likelihood that the International Theatre Company and the Sullivan-Considine circuit will book all its houses through Morris' office, the smaller houses to be handled direct from Chicago, and the larger from New York.

The policy in the large and medium sized cities will be changed. The prices will be readjusted to meet the new conditions which entail the giving of high grade vaudeville in all theatres having capacity to allow of that being done.

The Sullivan-Considine Co. is now building in St. Louis, Cincinnati, Indianapolis, Buffalo, Detroit and Pittsburg. In all of these cities the theatres to be built will be of the first class designation. There is at present a vaudeville house in each of the towns, booked either through the Keith Agency or the Western Vaudeville Association.

John J. Ryan will be in New York before this week ends, when a final decision will be reached.

Another circuit to be added to the Morris bookings will be that of John Cort's in the Northwest. Mr. Cort has eight houses reaching from Seattle down, some of which were formerly played by the Western Wheel of burlesque before it decided not to go beyond Denver next season.

These houses are all available for good vaudeville, and through friendly feeling existing with the managers of the other Western smaller circuits there will be no friction.

From the present outlook William Morris will offer before the commencement of next season 130 continuous weeks for moderate priced acts, and an equally long route in proportion for others.

AFTER SULLIVAN-CONSIDINE.

Chicago, May 11.

It has been reported here during the week that the Western Vaudeville Association had effected a combination with the Sullivan-Considine circuit, including the International Theatre Company, and that the houses controlled by the two circuits would be booked through the W. V. A. office.

Later it became known that this was not correct, although the Western people had submitted a rosy proposition to John J. Ryan, the present head of the cheaper circuits. The offer carried with it a proviso that the Anderson and Middleton & Tate houses in the Southwestern cities would be closed for vaudeville, the new theatres of the Sullivan-Considine circuit now building being used instead to avoid opposition. A liberal percentage arrangement was in the prospectus also, but Ryan, it is understood, does not favor the deal.

HARRY RICKARDS COMING.

In July next New York will be visited by Harry Rickards, the Australian manager. Mr. Rickards will first visit London, his former home, and which he left for Australia, where he attained fortune and a circuit of theatres offering six months time.

This will be Mr. Rickards' first trip to America.

FYNES SELLS THE THIRD AVENUE.

The Third Avenue Theatre, which J. Austin Fynes secured on a three years lease early in the spring, has been disposed of by him to Martin J. Dixon, who will run the house as melodrama resort next season.

Mr. Dixon was the manager of the same theatre some years ago, having been successful there with this form of entertainment.

A contingent interest in possible profits is retained by Mr. Fynes, who received a profitable bonus for his lease. A condition is that no vaudeville excepting at Sunday concerts be played during the remainder of the term.

Vaudeville from the speculative end of real estate having proven so engaging to Mr. Fynes up to date, he is now looking for other properties.

WHITNEY REFUSES BIG OFFER.

Cincinnati, May 11.

The Cincinnati Fall Festival Association made extraordinary inducements to Fred C. Whitney to have his spectacular production, "Yosite San," by Stanislaus Stange and Reginald DeKoven, produced here at the Music Hall for four weeks.

The total box office receipts and \$15,000 during the engagement were offered, the Association having decided to lose \$50,000 on the venture if the play could be procured, but Whitney declined the offer. He will take the production on the road.

LONDON FOR "THE VANDERBILT CUP."

Negotiations are in progress for the transfer of "The Vanderbilt Cup," now playing the Broadway Theatre, to the Coliseum in London, where a season of three months at least is guaranteed.

If a hit the time may be prolonged indefinitely. There is a French Revue now at the London theatre.

The only hitch to the proposed arrangement is what portion of the original cast may be taken with the production, and if Elsie Janis, the star, will go with it.

Whatever arrangements are made will be through H. B. Marinelli and Liebler & Co., the former acting for the theatre and the latter for the play.

ADLER'S THEATRE RENTED.

Next Monday a season of vaudeville will be inaugurated in what was Adler's Theatre on Grand street, by Maurice Boom.

The admission prices will be 10, 20, 30, and Mr. Boom, who has secured the lease direct from Jacob P. Adler, the Yiddish actor, has been told by the latter that he will also place the management of his Hub Theatre in Boston in Boom's hands if profit can be shown from the New York house.

KEITH SECURES THE TRENT.

Trenton, N. J., May 11.

The Trent Theatre here has passed or will in the course of a day or so into the Keith Booking Agency in New York.

Unofficially it has been rumored that Keith bought the house, but that is not credited.

Trenton will have another vaudeville theatre next season other than the Trent. It will open in the fall.

NEW VAUDEVILLE HOUSE FOR PHILADELPHIA.

Philadelphia, May 11.

The persistent rumors to the effect that there is to be a contest for supremacy in the vaudeville field here next season have gained added support since it was learned this week that there is to be a new theatre erected on North Broad street adjoining the Lyric, which was opened during the present season. The Lyric is under the management of the Shuberts, and it is said the new house is to be operated by the same firm and that vaudeville will be the policy, although nothing definite can be learned. It has been reported, however, that the new house was to be operated in rivalry to an enterprise in which B. F. Keith and Klaw & Erlanger are interested. Work is to start on the new house as soon as possible, and it is expected to have the theatre ready on or about January 1, 1907. It is to be an exact duplicate in architectural appearance of the Lyric and a feature will be an immense roof garden, to cover both theatres, with completely equipped stage and seating capacity of 1,000. The new theatre is to have a seating capacity of 1,400, and will cost about \$300,000.

BELL CIRCUIT REBUILDING.

San Francisco, May 10.

It will be three weeks to-morrow since the earthquake, but already plans are being drawn for the new theatres that are to replace those ruined.

Messrs. Homan, Cohn and Harris, the three leaders of the Bell circuit, say that it is certain the Pacific Coast is to have the best there is in the line of vaudeville and burlesque.

The Bell Theatre on Market street will be repaired at once, and will open about October 1 with Mme. Bernhardt as the attraction for two weeks, and following her will come stock burlesque with vaudeville between the acts. There will be one show a night with matinee every day. Prices will range from \$25 to \$1.50.

In San Jose the Bell circuit will have equally as fine a house and plans are almost ready. Sam Harris, who formerly managed the Victory, will have charge of the theatre in that town, and the same style of entertainment will be given.

It is evidently the intention of the Bell people to run in opposition to the Orpheum circuit.

The Bell circuit will probably have eight or more weeks to give in real theatres—no store shows.

MARIE CAHILL IS WILLING IF—

An offer was made to Marie Cahill this week of \$2,500 weekly for 20 weeks, guaranteed, in vaudeville. Miss Cahill's manager and husband, Daniel V. Arthur, replied that the comedienne would play provided a contract was submitted calling for 40 weeks at the same price, or \$100,000 in all, a portion of which would have to be deposited in bank to assure fulfillment.

Another condition was that the agreement should allow Mrs. Cahill to play the time during two seasons in order that her legitimate tours be not interfered with.

The Garrick Theatre, Wilmington, Del., will close its season next week. W. L. Dockstader, the manager, was in town this week.

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VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Raffin's monkeys, a foreign act, arrived this week and opens at Luna Park today.

Spissell Brothers and Mack have been booked for the New York Roof this summer.

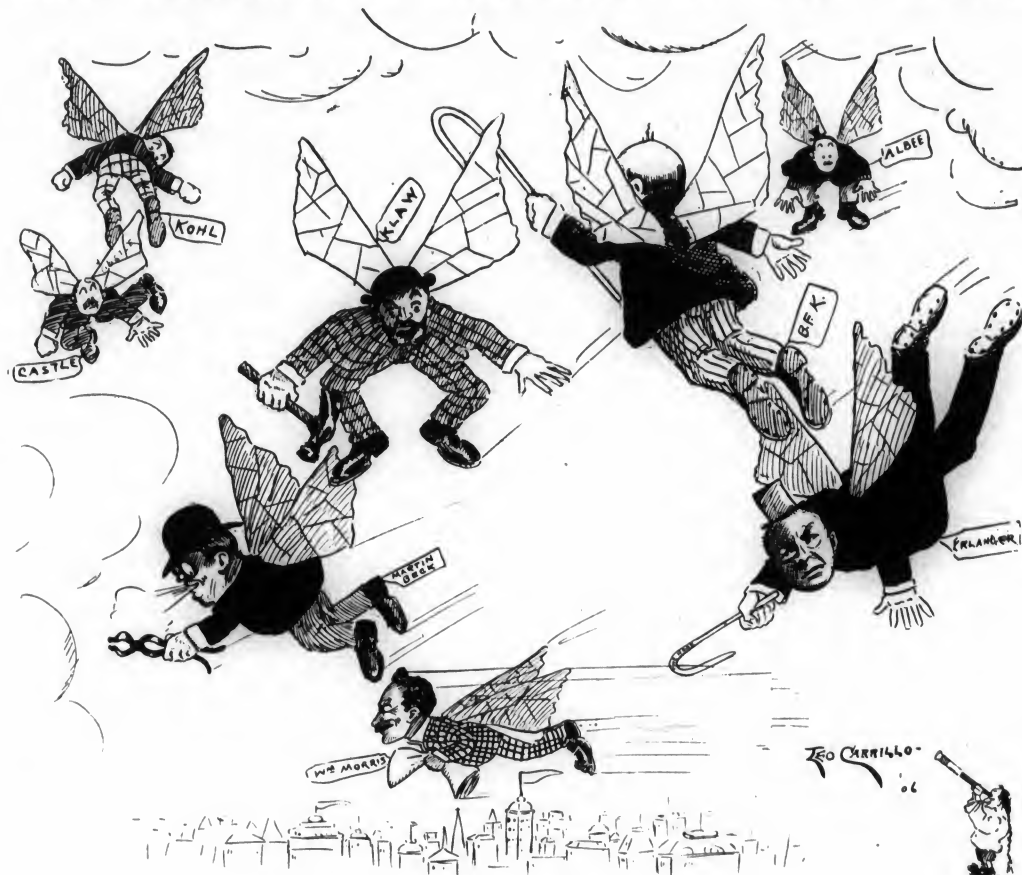
M. A. Shea, representing the Eastern Wheel of burlesque, sailed on Tuesday last.

John Morrissey, the manager of the destroyed Orpheum in San Francisco, will be in town next week.

The Niagara Brothers, a European high wire act, will arrive here next week to join the Ringling circus.

Mae Gordon, of the Gordons, the trick bicycle pair, sprained her knee during the week when playing the Haymarket Theatre, Chicago, and they have been compelled to cancel since.

LEO CARRILLO'S CARTOON OF THE WEEK



UP IN THE AIR

To-morrow (Sunday) night will be the thirty-fourth and last concert of the season at the New York Theatre.

Clifford C. Fischer, the agent, who has been abroad for some time, is due to arrive in New York May 19.

An American booking was made this week for a route stretching two years in advance. It does not happen often.

Charles Guyer, late of Guyer and O'Neill, and Olive Haynes will open as a team on May 21 at the Orpheum in Brooklyn.

When George Richards, the comedian, appears in vaudeville, he will have a condensed version of Hoyt's "A Hole in the Ground."

Mr. and Mrs. Mark Murphy, after playing forty weeks this season, will take a vacation at their summer home, East Setauket, L. I.

Ted Marks sails for Europe to-day on his annual pilgrimage. Upon his return Marks will make his office in the Charles K. Harris building.

The Duffin-Redey troupe of acrobats, now with Orrin Brothers' circus in Mexico, have been offered \$500 weekly to play on the other side.

During the next few weeks the usual number of "legitimates" will deign to accept time in vaudeville at the customary fabulous figures.

Whittle, the ventriloquist, did not play Poli's at Springfield, this week, having canceled the engagement. Grant and Stoddard replaced him.

No Sunday performances are being played by Vesta Tilley, owing to the English woman's religious scruples. It is so written in the contract.

Cooper and Robinson, a colored team, think nothing nowadays of asking \$75 for a "Sunday night show." They haven't always received that much.

The Manhattan Comedy Four, who have been in England for four years past, will presently return. Time is being arranged for them by Myers & Keller.

The Tossing Austins are preparing a big act for next season. The brothers will unite making it a "four act." It will be known as "4 Tossing Austins 4."

George Evans, "the Honey Boy," intends to go to West Baden for a rest. Says he will not work this summer unless the "ponies" commence to run backward.

Annie Hughes, one of the principals of the "Mr. Hopkinson" company at the Lew Fields Theatre, will not go into vaudeville, as promised, next season after all.

The London County Council has abandoned the suggestions regarding "no standing," and have confined it to "no standing" in the aisles and side passages.

It is a trait of an English song that there must be three verses at least. The two Vestas (Victoria and Tilley), now playing in New York have all songs with that number.

Collins and Hart are again together, Mr. Hart having returned from London fully recovered from his recent illness. The team's first engagement will be on the Victoria Roof.

"Doc" Armstrong, of the Three Armstrongs, who was reported killed in the San Francisco earthquake, is very much alive in Chicago, although slightly shaken up from his experience.

After the season is over for Ryan and Richfield, which will be in about three weeks, Mr. and Mrs. Ryan will take a sixteen weeks vacation at their summer home, "Vaudevilla," Sayville, L. I.

If the vaudeville fight between the managers keeps up a noticeable absence of worry among the artists is going to be a certainty, while the agents' bank accounts will wax strong and stout.

The Bonhair-Gregory troupe of acrobats, now playing the New York Hippodrome, have been booked for the first two weeks in July for the Proctor houses. This, it is said, will be their only appearance in this country outside of the Hippodrome. Immediately after the Proctor engagement the acrobats will sail for the other side.

Why the Vaudeville Artists of America Should Organize

BY SIME.

There is light ahead for the complete organization of the vaudeville artists of America, and the agitation caused by the several articles in Variety will have tangible result.

The White Rats of America have firmly decided to make provisions for a full enrollment of all variety artists, and in the face of the determination of this established society to become the leader it would be useless to attempt the organization of an independent organization or the establishment of an affiliated branch of any foreign order.

When the White Rats have developed a numerical strength sufficient to command the respect of all vaudeville, and all societies springing from it, connections may be made with the like bodies on the other side giving each an international power.

At or before the next annual meeting of the White Rats, when a new Big Chief for the ensuing year will be elected, a committee of ten of the prominent members will meet a similar number of artists who are non-members, and the plans for the enlargement of the White Rats will be discussed.

The non-members will be representative of all grades of artists. The principal matter first under consideration will be a constitution, broad and sweeping, which shall afford ample protection to the large and small artists.

It will be drawn after due deliberation and with a view of inspiring confidence in managers and all concerned in vaudeville that the proposed reorganized White Rats shall be for the benefit of vaudeville absolutely and entirely.

After a constitution satisfactory to the combined committees shall have been drafted, a committee of vaudeville managers will be invited to meet the artists for the purpose of thoroughly discussing the points.

If objection is raised by a manager to the constitution as a whole or in part, an attempt will be made to rectify the objection until the constitution shall be declared equitable by artists and managers alike.

It is the aim of the proposers of the new

regime in the White Rats to be placed on a footing that will be inviting to every variety artist in the country and one that managers will advocate as protective of their business interests.

Upon an agreement being reached as to form and contents the constitution will be adopted, and upon the installation of the officers a prospectus issued inviting artists to join the organization.

Several of the features commented on in Variety as beneficial to an order of this character will be incorporated.

There exists no doubt with those who have given the matter careful thought that with a proper foundation the White Rats of America will become the leading variety organization of the world.

One of the important items already decided as necessary to the salvation of the order is a governing board of at least twenty-one members, by which all important matters must be passed upon. A required quorum limit will be fixed in order that a vote may be always had without undue loss of time.

Another important feature will undoubtedly be that complaints may be made to the order against any member by an employee of such member, a brother manager or agent or any one having a grievance and who is entitled to recognition.

Fines and penalties will be provided for refusal or neglect to obey the decisions of the tribunal who may hear the evidence.

It is calculated that within one year vaudeville will be thoroughly systematized in so far as the artists are concerned; that a fair contract will be arrived at with the managers, and that both the artists and managers will keep their agreements.

Measures looking toward antagonism, anarchy or control will be kept out of the constitution, the object being to have a peaceful organization for the welfare of vaudeville, and an organization which will be looked up to, thereby giving its members a standing in any community, wherever they may be.

Provisions for the women of vaudeville in connection with the movement will receive proper attention.

Burlesque: Its Past, Present and Future in America

BY L. LAWRENCE WEBER.

It is difficult to write about the form of amusement known as "burlesque," that has not as yet been accepted seriously by the American public. Gradually, however, burlesque is ingratiating itself into the good will of those who prefer a light and varied entertainment but who have been kept away from the theatre through the reputation the old time show acquired and has in a measure retained.

The burlesque show of to-day, though, is a different organization presenting a different production from that of former years. For a long time the worst theatres in the country were the only ones available for this style of entertainment, but with the organization of burlesque theatres and traveling managers better routes were secured allowing of an improved production. There still remained a limit, though, at that time on account of the ramshackle stages and the lack of proper equipment.

This has been overcome to a large degree, and with the intelligent assistance of local managers the traveling managers have been able to secure modern theatres adaptable for any performance. Through this means slowly but surely the objectionable features of former days have been eliminated.

Many of the managers in previous years demanded suggestiveness, on the plea that unless this sort of thing was indulged in the audience would become dissatisfied.

I disproved this contention time and time again by following a suggestive show the succeeding week with a perfectly clean performance. Better business was the result, and the local management was obliged to recognize the value of a wholesome policy. With the cooperation of the managers of the new theatres added to the burlesque circuits, the traveling manager has been in a position to make a production that he is not ashamed of.

At the present time the indications are that there are unlimited opportunities in the field. The season now ending has held out rosy colored hopes for the future and for the "clean show."

It has been evident that the better classes are seeking their amusement in the burlesque theatres throughout the country. The healthy condition is best evidenced by several theatres on the circuits having their matinee audiences almost entirely made up of women.

The time has passed when a visit to a "burlesque show" is looked upon as a kind of slumming excursion. Burlesque has developed and does not admit of it longer being lightly spoken of. High grade vaudeville attractions have been introduced into the olios, and some well known authors of airy trifles have been engaged to write the pieces.

More money and brain work are being devoted to the mounting of the productions, and the aim of the managers composing the Columbia Amusement Company, which is affiliated with the Eastern Wheel of burlesque, is to have their attractions placed on a par with those

playing theatres of the legitimate policy. It is a matter of only a short time now that this ambition will be realized.

Burlesque has many advantages for the manager and producer desirous of giving a creditable performance which may stand criticism. It goes beyond the stereotyped plot of a musical or farce comedy which holds to one theme for two hours or more. In burlesque there is a kaleidoscopic action. No point is considered of sufficient importance to be dwelt upon at length in an endeavor to build up laughs out of the situation.

Rapidity, hit or miss, is the keynote of burlesque success, and that is the power it possesses. Usually the opening piece of a burlesque show runs from thirty to forty-five minutes. Immediately following is an olio of from four to seven acts, generally chosen with the same view for effect that a vaudeville manager places his bill together. After the olio there is an afterpiece known as "Burlesque" closing the performance.

The kernel of comedy success is brevity, arriving at the point quickly, eliminating all useless explanations, and so on. That brings the brisk action and the snap which are only to be found in this division.

Many of the brightest comedy situations ever evolved, and which eventually were shown on Broadway, received birth in burlesque. There are a number of comedians who have established substantial reputations as fun makers who attribute their fame to the burlesque training received, for many made their debut on the stage through the medium of a burlesque show.

Quite as much if not more attention is given to the chorus than may be found in a Broadway production. The girls are drilled just as carefully, and their salaries are larger than their sister choristers in legitimate plays. They appreciate that an engagement of forty weeks which a burlesque contract carries is infinitely superior to a hazardous chance elsewhere. There is also an advantage in rehearsals. Two weeks are required for preparation as against from six to eight with regular plays.

Unquestionably the burlesque theatres are the playhouses of the masses. Men formerly the sole patrons are now bringing their wives and children. It presages burlesque in the future as the moderate price amusement leader, for with theatres that may compare with any and a strict attention given to productions in every detail, burlesque will become the most popular indoor amusement of the lighter order. It covers all forms of entertainment excepting the serious, but requires time for education of the public at large.

The future is awaiting it. The progress may be slow, for a heavy handicap must be overcome, but there is consolation in the knowledge that the goal will eventually be reached.

A great many people would like to see Vesta Tilley and Vesta Victoria on the same bill for the purpose of comparison of popularity.

PROCTOR'S THEATRES WILL KEEP OPEN.

All four of the Proctor New York houses and the house in Newark as well will remain open during the entire summer, it is authoritatively announced. The character of the entertainment will remain unchanged in the respective theatres, with the exception that a lighter class of plays will be given at the Fifth Avenue, with vaudeville specialties to fill in during the entr' actes.

Charles Kent, who made considerable of a reputation for himself in "The Shepherd King," has a sketch called "A Bit of Bohemia," employing three others besides himself, with which he expects to tour vaudeville.

EASTERN WHEEL RESTING.

There is no unusual activity apparent on the part of the Eastern Wheel of burlesque. There are now thirty-six theatres on the circuit, eleven of which are comparatively new, and a like number of shows will be traveling next season under its direction.

The several new theatres now building are expected to be in readiness for opening in due time.

DAN McAVOY IMPROVING.

The comedian, Dan McAvoy, who suffered an apoplectic stroke a few weeks ago, is reported to be on the mend, and will, it is trusted, play dates in the fall.

Mr. McAvoy is still confined to his home at 66 East 77th street.

GREAT VAUDEVILLE ACTIVITY WEST.

St. Louis, May 11.

From an authentic news point of view vaudeville in the West is in a chaotic state. Sensational rumors are rife as to what is doing and what the future will bring forth. The vaudeville managers and agents are all in a mixed and muddled state so far as knowing where they are at. All that looks fixed is the welfare of the artists, so far as plenty of work is concerned. From St. Louis to Spokane, Wash., agents of Klaw & Erlanger, the Western Vaudeville Managers' Association, the International Amusement Company, the Crawford Amusement Company, the Interstate Amusement Company, and various others, it is said, are skirmishing for sites to build on or structures to remodel into vaudeville theatres.

The growth of vaudeville as a popular form of amusement is greatly demonstrated by the fact that most of the new enterprises will have prices of admission ranging from 25 cents to \$1. George Middleton, president of the Columbia Theatre Company and vice-president of the Western Vaudeville Association, says he is going to Spokane, Wash., to look after the Northwest as a field for a popular price circuit.

John J. Ryan is moving about the big cities and declares that the International will next season be right in line with all the big ones, especially at Chicago, Cincinnati, Buffalo and St. Louis. Colonel John D. Hopkins has already closed for four large cities. The Interstate circuit will add Birmingham, Atlanta, Ga., Shreveport, La., and several other important ones to their already big string. The Crawford Amusement Company will branch out, but have not as yet made public their new towns. Their new project of Airdome summer theatres has proven a success and a half dozen more are under construction.

There is plenty of capital available for any proposition that even looks like a winner.

Opposition will be keen between the International and a circuit now forming, the identity of which is a little bit hazy at present, on one side and the Western Vaudeville Association interests on the other.

There are many vaudeville circuits west of Pittsburg. In most instances they were started as ten cent houses and later reformed into the 25, 35, and 50 cent class.

Numerous new and responsible projects in the vaudeville field will develop in the next few months.

MAJESTIC AT HOT SPRINGS CLOSES.

Hot Springs, Ark., May 11.

Subsequent to the closing of the Majestic Theatre here, belonging to the Interstate circuit, it has been learned that the lease for the house has been canceled.

The closing occurred rather suddenly, although it has been known that the theatre was a steady loser since the opening.

Much regret is expressed in town for the local manager, Frederick P. Raleigh, who rightfully received the title of "hustler" in an attempt to pull the house through under adverse conditions.

SOME MORE FROM ENGLAND.

On September 24 Lily Langtry, known over the wide world as the Jersey Lily, and possessing unlimited drawing powers from the newspaper publicity given to her movements for years, will open Percy Williams' Colonial Theatre.

Another foreign celebrity through residence, Mrs. James Brown Potter, will also be one of Mr. Williams' feature acts in the fall.

George Lashwood, an English comedian of note, has decided to accept the terms offered for an American tour, and he will appear next season as the feature on one of the bills booked through the office of William Morris.

Another English comedian whose opening date has been settled is Bransby Williams. He will play Proctor's Twenty-third Street the week of September 10.

The H. B. Marinelli Agency has the American tours of all these artists in hand.

"NO WAR," SAYS WESTERN WHEEL.

The first meeting of the new stockholders of the reorganized Empire Circuit Company was held on Wednesday in Cincinnati. While the facts of the meeting are not known, it is reported that plans were discussed and approved for the carrying on of an aggressive campaign by the Western Wheel in the burlesque war.

The corporation comprising the Western Wheel managers, known as the Empire Circuit Company, recently increased its capital from \$100,000 to \$1,000,000.

A manager closely affiliated with the Western Wheel interests declared their week: "There is no such thing as a war between the two Wheels. We are going about our business as usual. To be sure we are planning to build new houses and extend our circuit, but any such thing as active war is far from our minds."

All of which may be true, but the Empire people have plans for five new theatres. That many are practically assured, according to the statements of those concerned. The five may become seven, it is said in other quarters. No one is specific on that subject, however.

During the Cincinnati meeting new plans were formed, and within a week or two, it is declared, the Empire people will have interesting announcements to make. Of what nature remains a matter of conjecture.

SHUBERTS' NEW PITTSBURG THEATRE.

Pittsburg, May 11.

A deal was closed in New York recently through which the Hotel Boyer site, Duquesne Way and Seventh avenue, is to be the location for a new theatre. The property is owned by F. F. Nicola and Wilbur Shenk, who are to buy and lease it to the Shuberts for thirty years. The plans have been drawn and the entire lot, 139x110 feet, will be utilized.

The theatrical situation here at present gives the independents only the Belasco Theatre, which is inadequate in many respects, while Klaw & Erlanger operate all the rest, excepting the variety houses.

Work on the new edifice will commence at once. The name will probably be "The Pittsburg Theatre."

THAT METROPOLITAN BENEFIT.

Every vaudeville man in New York strutted about the city with his chest thrown out last Saturday after the benefit for the San Francisco sufferers had been pronounced the biggest success and best managed affair ever recorded in the annals of New York charitable entertainments.

Although the benefit was under the auspices of the New York Theatrical Managers' Association, it was directly planned and carried to success by the vaudevillians of the society.

Messrs. Williams, Hammerstein and Proctor contributed acts playing their houses at the time, and Harry Leonhardt, manager of the Novelty Theatre, was stage manager for the occasion, assisted by Harry Mundorf of the Proctor staff and William Seymour, general stage manager for Charles Frohman.

The burden of the stage direction fell upon Mr. Leonhardt. Starting the performance at 11.13 in the morning, he carried out his program without a hitch or miss until 11.50 at night, when the first pictures shown in the East of the San Francisco fire district were thrown on the canvas.

It required one versed in vaudeville to handle the stage, and although it was not intended that Mr. Leonhardt should regulate the theatrical and operatic portions of the long bill, he was obliged to do so to maintain the regularity and the timetable.

THE WHITE RATS' BENEFIT.

What proved to be the most successful affair ever held by the White Rats of America was given at the Grand Opera House last Sunday evening on the occasion of the society's annual benefit.

Not a seat was left in the box office long before the performance commenced, and all Rats in town at the time who could do so volunteered.

John P. Hill, R. C. Mudge and John Le Clair had the management of it, and the treasury of the organization was increased largely.

DE RESZKE IS ENTHUSIASTIC.

A cablegram was received this week by Meyer Cohen, the manager for Charles K. Harris, saying that Jean de Reszke, the famous singer, who has volunteered to train the voice of Mr. Cohen's daughter Vivian, had tried the young woman's voice upon her arrival in Paris and pronounced it "great."

Miss Cohen's voice has received no previous cultivation, and her father is correspondingly elated over the news which bears out the many predictions made.

CONSTABLE CLOSED THIS HOUSE.

Allentown, Pa., May 11.

The Majestic Theatre here, which has played vaudeville, closed the season during the week with the able assistance of a town constable.

A levy was made upon the furnishings of the house to satisfy a "landlord's warrant," which means dilatoriness in attending to the rent question.

Joseph Kuntz, manager of the theatre, left town immediately and as many of the stranded artists as could induce friends to advance funds followed.

SHUBERTS WANT VESTA VICTORIA.

Although Vesta Victoria is planning to return to America next season for a possible vaudeville tour of local houses, the Shuberts through Lew Fields have first call on her services if releases of her contracted future time in England can be obtained.

This is the principal object of the trip abroad of J. J. Shubert, of the firm, who left last week.

Fields made a glowing proposition to Miss Victoria, offering to equally feature her, build a part around the Englishwoman, and submit the first act for her approval before she leaves here on May 23. It is all contingent, however, upon the success met with by Shubert on the other side.

Vaudeville managers are anxious to secure her, especially the Keith people. Myers & Keller claim they have a written contract calling for her exclusive direction here if she returns. The price Miss Victoria is demanding for a return engagement is about triple of that she now receives.

Although booked for Proctor's Newark Theatre next week, Miss Victoria will play the Twenty-third street house instead. She has an inordinate dread of the "provinces."

LA BELLE DAZIE NOW.

Le Domino Rouge will play her first vaudeville engagement in her proper unmasked person at Proctor's Twenty-third street Monday. An entirely new sketch has been written for her with what is promised will be novel effects.

The act will open with a moonlight scene to the strains of a male quartet singing a serenade. Le Domino is seen sleeping upstage. She rises, unmasks and, coming down, begins her first dance to the accompaniment of guitars played by the quartet. The second number is a waltz movement, the music being provided by the song of the men. This idea has been used abroad, but is said to be new to this side of the water.

ALL-STAR VAUDEVILLE CAST.

Following the idea of all-star revivals of past successes frequently put on in the spring, F. F. Proctor has arranged for a one-act sketch to be given at one of his New York houses week of June 4. In the cast will be John Mason of Mrs. Fiske's company, Maude Fealy, May Buckley and W. H. Thompson. "Across the Threshold" will be the vehicle. This playlet was given several years ago at a special matinee in Wallack's Theatre with Otis Skinner and Mrs. LeMoyné.

ZIEGFELD WILL PLAY HELD.

The haste with which Florenz Ziegfeld and Frank McKee make denial of the statement that Anna Held will be under McKee's management next season leaves its own conclusion, but Mr. Ziegfeld's announcement that he will place his wife ever here in a play of French adaptation during that time can not be gainsaid.

FRED WALTON'S SHOW STOPS.

Owing to the inconvenience of securing what he deemed desirable time, Louis Wesley, the manager of the Fred Walton Vaudeville Company, which opened at Hyde & Behman's last week, has decided to drop the proposition.

Maude Lambert.
Songs.

Twenty-third Street.

Although "The White Cat" has been forgotten by the public, Maude Lambert is billed as the "late prima donna" of that defunct company. Miss Lambert sings three songs in a soprano voice shrill in its high notes. Of the three selections one is classical, one humorous and the other old. She could have sung another, for the audience wanted her to. With a better repertoire of popular melodies Miss Lambert would be a more emphatic hit, for with a Grecian mold of countenance she presents a superb figure on the stage. Aside from this and her programmed connection with "The White Cat" she does not differ from hundreds of singers who stand ready to enter vaudeville at the least intimation that they are wanted there. *Sime.*

Hope Booth.

"The Little Blonde Lady."
Twenty-third Street.

It is two months since Hope Booth first appeared in vaudeville. At that time the title of the sketch employed was "Her Only Way." After the week was over at Keeney's Theatre in Brooklyn both Miss Booth and the playlet rested. The germ of the idea of her former offering, however, has been rewritten by some unnamed person, and is shown at the Twenty-third Street Theatre for the first time in New York this week under the caption of "The Little Blonde Lady." The same newspaper office setting remains, and instead of a female reporter there is a dramatic critic, with an office, stenographer and boy, all his own. He is a nawsty, carping critic. Miss Booth as the authoress of a play about to be produced applies to him for the position of stenographer that has become vacant through her machinations. In fact it is a "plot." A terrible plot, but still a plot, and Miss Booth as the plotter contrives to have the critic write a criticism of her play before seeing it. After it is signed by the scribe she uses it as a weapon to force a eulogistic essay which he signs also as the curtain descends. Charles Deland plays Horatio Hammer, the critic, and Harry Pilcer the office boy. Miss Booth as a young girl plays the part of the typewriter in an insipid manner, without sincerity, and in her one best speech where she appeals to the critic to protect her innocence the audience laughed at the effort, although the comedy was intended to arrive later. Mr. Pilcer, a young ex-song and dance artist, scored the hit as the office boy. He could speak more quietly and still be heard. Mr. Deland secured laughs with some effort, lines and horseplay. The sketch while fairly well written is full of "gags." it was coldly received Monday night, but with a competent cast would be successful. *Sime.*

Selma Braatz.

Female Juggler.
Proctor's 58th Street.

Seen here in this country for the first time, Miss Braatz promises to make a valuable vaudeville feature. She does all the tricks shown by the men in this class. Her work is at all times certain and her performance goes rapidly and with few slips.

NEW ACTS OF THE WEEK

The assistant is a woman, and for once a juggling act is seen in which no effort is made to interject comedy. The stage setting is bright, with paraphernalia of tasteful color. Miss Braatz dresses neatly but with poor judgment in the selection of colors. A white waist and short skirt with brown stockings make anything but a striking combination.

The closing trick is showy. It consists of juggling three lighted torches on a dark stage. The lights change color and some high throws are made over the shoulder.

When the lights are turned on the juggler's skirt has been removed and she is seen in knickerbockers. *Rush.*

Harry and Margaret Vokes.
Comedy Sketch.
Keeney's.

A collection of vaudeville antiquities grouped into a sketch under the name of "We Heard What You Said," gives Miss Vokes an opportunity to do a Sis Hopkins character and introduces Mr. Vokes in his old time tramp makeup.

The two are supported by Tony Williams, who never gets half a chance to do anything, and Winifred Spaulding. Miss Spaulding is the only person who is permitted to wear attractive clothing. She is an exceedingly nice looking girl and has two pretentious solos at the opening.

The lines of the text are dull, many of Vokes' stories are hopelessly old and the chief funmaking scene in which a policeman beats the man of the house after mistaking him for a supposed burglar savors of the burlesque olio.

The act has a rather flat finish, partly saved by the reappearance of the policeman's victim. A discolored eye and mutilated clothing at this point brought the laugh that saved the close of the act.

At no time did Mr. Vokes catch the comedy note that made him a laugh producer in "A Pair of Pinks." Unless there are radical changes and improvements in the present offering the combination will in all probability have a short life in vaudeville. *Rush.*

Dan Burke.
"Girl Act."
Orpheum.

The former trio of Moellier, Burke and Teller has been enlarged through the addition of three young women and a more elaborate setting than formerly in use, the whole coming under the designation of "girl act," the Misses Molly Moellier and Alice Teller being among the six girls now behind Burke. Playing for the first time in town at the Orpheum this week, the act has created something of a mild sensation. After the opening a library of a school is shown in which the girls are seen. The dresses are discarded, leaving the females in petticoats and corset covers. Not satisfied with this state of deshabille they seat themselves upon chairs on the stage and proceed to remove their shoes and stockings, leaving bare tootsies and a portion of the nether limbs to the gaze of the audience. A short barefoot dance is given, when the girls retire, whereupon Burke does his old act of recalling memories of famous actors long since passed away. After the young wo-

men change and return to the stage they lie upon their backs and have a pedal dance in the air. One part of this approaches suggestiveness, but it did not feaze the Orpheum audience, which is of the most refined class. The chorus is vocally strong, the dances neat, the girls well trained, and with the novelty features mentioned the act may be unquestionably depended upon to please anywhere, more curtain calls having been received by it on Tuesday night than is generally accorded acts of this character. *Sime.*

Kitty Gordon.
"Everybody's Late."
Twenty-third Street.

In "Everybody's Late," in which Kitty Gordon, late of "Veronique," is appearing this week at Proctor's Twenty-third Street, Miss Gordon is among those included, for Lionel Lawrence first presented the same style of a sketch. It is a bare stage act showing a rehearsal. There are six young women, and W. Newman, the stage manager. All the tardy girls appear offering excuses, and exit to prepare for a change. Miss Gordon arrives last, but she removes her street clothes behind a screen on the stage. Another change is also made and a couple of songs or more sung. One is melodious. The girls are not lively or good looking. Miss Gordon is fair to view, but she has an icy appearance and does not thaw out at any time. She succeeds in carrying what there is to the act. Her costume at the finale is tights, and there is a patriotic verse to close with during which the entwined flags of two nations are lowered. Even Miss Gordon had to smile at a party of box friends through this vain attempt to secure a ripple of applause for an act far from a success. As "girl acts" go it is mediocre, but like all such offerings, if it can be secured cheaply enough is not a poor investment. *Sime.*

Sylvester, Jones and Pringle.
Songs.
Hammerstein's.

Owing to a vacancy on the bill at Hammerstein's last Sunday, Sylvester, Jones and Pringle, a singing trio, had their first opportunity in New York city after having played West for a long while. There is no comedy attempted, and the young men have a good stage presence. Two concerted numbers were sung, while each has a solo. Their voices collectively and individually rank far above the average male singers in vaudeville, and it remains only as to the matter of selections. With melodious popular songs the act will be a big hit. The trio received much applause, although second on the bill, but all of the songs were not well suited to their voices. *Sime.*

Gertie Reynolds and Her "Twirlie Girls."
"Girl Act."
Keeney's.

The "Twirlie Girls" are a quartet of "broilers" whose sole business seems to be to back up Miss Reynolds in her song specialties. They do little singing and not

much dancing, but make up a fairly effective background for the leader.

The first number resembles that of "The Village Cutups," in which they wear costumes too hideous in cut and color to be cheerfully funny. Miss Reynolds makes a quick change and has the whole stage to herself for her doll dance, a graceful performance.

The final number was the best. The girls looked much better in short panties of green velvet. Miss Reynolds has a lively song and the five give a lot of action to the dance.

Nick Wright, a youth with a powerful voice, filled in an interval for a change with a good march song. *Rush.*

Dudley, Cheslyn and Burns.
Comedy Sketch.
Pastor's.

The word comedy in the program description of the act should be quoted, for the efforts of the three in this department are lamentable. Two members attempt Irish characters, which are Irish in make-up only, and their comedy misses by a wide margin, is not funny and has not the knockabout element that the Pastor audiences accept as comedy in the absence of real humor.

It is only when the three sing that they become anywhere near worth while. One has an odd falsetto tenor, another a strong baritone and the woman a fair soprano voice. With a stronger sketch they would be candidates for better classification. *Rush.*

Bowers, Walters and Crooker.
"The Three Rubes."
Keeney's.

This is the reorganized trio of Dixon, Bowers and Dixon, Bowers being the remaining member of the old combination. As the offering now stands it is light in material, consisting of a few eccentric dances and a vast quantity of knockabout comedy. The pantomime thread that the old act hung on was slight enough, but it served the purpose of giving the specialties of the three men something resembling continuity. This quality is lacking in the new arrangement. Mr. Bowers would do well to work up something of this sort. All three dance well, and their acrobatics are funny.

They close with a burlesque baseball game with a laugh or two in it. The feature needs a lot of dressing and the introduction of more burlesque. Keeney's audience liked the act to the extent of a recall. *Rush.*

Sadye Rosenzweig.
Violinist.
Hurtig & Seamon's.

Appearing for the first time in vaudeville this week, Sadye Rosenzweig, a protégée of two New York bankers, gave selections on what the program announced was a \$25,000 violin. Miss Rosenzweig may have been fortunate in having competent instruction on the instrument. Her playing bears this out, but she performs without expression or feeling, almost mechanically, excepting in one number having a swing to it. If Miss Rosenzweig has decided to follow vaudeville for a livelihood she should seek to connect herself with other artists, as it will be impossible for her to rise to prominence singly with only her instrument for support. Her lack

of marked personality is another reason why this should be done. *Time.*

"Creo." Illusion. Family.

Creo, the "creation of a woman out of nothing," is having its New York "try-out" at the Family Theatre this week. The illusion, if one might call it that, is worked by a man, woman and boy. First shown is a tripod on which the plaster head and shoulders of a woman are placed. After a flesh coloring is given to the figure, an undergarment is placed over the head and left hanging from the shoulders. A large dress is thrown over the whole, covering the figure to the neck. A wig is placed on the head and the hair thrown forward covering the face. It is turned with back to the audience and upon being brought face forward again, walks to the footlights and thanks the audience for its kind attention. There is little to the act. The trick is how the woman gets inside the tripod. This is well worked. The man should drop his poor comedy which takes from rather than adds to the exhibition.

OUT OF TOWN

Williams and Hoffman. "The Motor Duel." Poli's, New Haven, Ct.

"The Motor Duel," described as an automobile comedy and put on with the use of two massive automobiles and a panorama, was successfully presented here this week. Harry Williams and Aaron Hoffman are the promoters of this latest piece of electrical effort. Three scenes are used. It was well staged and received, especially the stirring race between the two autos, the effect being reached by the use of the panorama and electrical display showing Paris in the distance, the city growing in size as the machines approached it.

Helen Brandon (Zoe Edwards) is the American heiress, whom Count Boni (Joseph W. Herbert, Jr.) speeds away with from her American lover Dick Manley (George Wright). Dick gives chase in his auto, but is stopped by a French gendarme (Ben Bernard). He bribes the gendarme, starts his machine and catches up with the speeding couple. A terrific duel with swords then ensues as the autos are abreast. Dick climbs into the Count's machine and the struggle continues. Dick throws the Count back into his machine, it blowing up directly afterward. The Heiress and Dick then speed on. The race effect is good, and will carry the act along. The scenic effects show a country road in France and the road to Paris. The audience gave approval in vigorous applause. It was one of the most stupendous acts attempted on the local stage, and, judging from its reception here, it should prove a winner. *W. J. P.*

JULIE STEGER HAS TIME.

The summertime will bring with it to the varieties Julius Steger, the impressive tenor, who has been booked in a singing sketch to appear at Proctor's Twenty-third Street Theatre for week of June 11.

There will be three other persons assisting Mr. Steger in his first endeavors to amuse a vaudeville audience.

HERALD SQUARE OPENS MAY 21.

Under the management of Lew Fields, the Herald Square theatre will open May 31, with a light musical offering for a summer run.

Before the fall opening the house will be thoroughly overhauled and there will be enough additional boxes installed to raise the number to twenty-four. Smoking will be allowed and the theatre will virtually become a music hall.

Next season burlesque and vaudeville will be given. The Lew Fields Stock Company will be in the possession of the stage, and skits on reigning successes will hold the boards. Between the burlesques there will be six vaudeville headline attractions.

George Homans holds the Sunday concert privilege, and will give vaudeville on the one day of each week the company does not play.

THE COMBINATION COOLING OFF.

The much flaunted and premature "combination" between Klaw & Erlanger, B. F. Keith and the Western Vaudeville Association is having hot water bags applied to its fast freezing feet by E. F. Albee attempting almost daily to renew the interest A. L. Erlanger had in the rainbow when it was first submitted.

The shorter member of "the syndicate" no longer sees a roseate side to the picture.

As the hue and cry has availed neither the Keith people or Klaw & Erlanger substantial result, or even promise, Mr. Erlanger has concluded to stick to his own last, which he cheerfully admits is not vaudeville.

WESTERN MANAGERS FORMING.

Chicago, May 11.

Since the visit of William Morris, the New York agent, to Chicago, several of the managers of houses in Illinois, Michigan and Iowa, now booking through the Western Vaudeville Association, have decided to form an organization of their own.

Mr. Morris interviewed most of these managers during his visit. They expressed dissatisfaction over their present bookings, and stated that after the little combination of their own which will include about 22 managers altogether was formed, it would book through Morris' Chicago office, beginning next season.

LOUISE BEATON IN A KREMER.

Louise Beaton, wife of A. H. Woods, will presently be seen in vaudeville. A new sketch in several scenes has been written by Theodore Kremer, whose wild and woolly melodramas are handled by Mr. Woods. The first scene will be "Peacock Alley" of the Waldorf-Astoria, from which the action will move to a room in an upper floor of the hotel. Kremer is said to have provided all sorts of thrills for the new offering. Miss Beaton will be first seen at the Proctor Newark house May 28, and the following week at Proctor's Fifty-eighth Street Theatre.

SHOW FOR ATLANTIC CITY.

During July Ben Harris will transport a vaudeville bill having for its headliner Eddie Foy to Atlantic City, where three weeks will be played beside the waves, probably on Young's Pier.

RUSSELL VS. LYKENS.

The Lillian Russell All Star Vaudeville Company has been disbanded, although William L. Lykens, one of the promoters and managers of the late organization, does not admit this to be a fact. Mr. Lykens claims he has a contract in writing with Miss Russell, and that consequently she is still under his direction.

Miss Russell, on the other hand, repudiated Mr. Lykens in a statement this week, and while acknowledging that a contract did exist, said it had been broken and that Mr. Lykens would have nothing further to do with her vaudeville engagements.

The singer is booked to appear at the Colonial Theatre during the week commencing May 28, receiving the time direct from Percy Williams.

The Lillian Russell Company as a touring vaudeville show was organized by Lykens and Edward Blondell. A route was mapped out, including the Casino in Philadelphia for the week of May 21, it having been announced that the house was especially leased for the purpose of presenting this show there.

The company played three nights at Providence, then night stands, resting for a week until time which Mr. Lykens stated he had contracts for in Klaw & Erlanger houses in Baltimore and Washington this and next week could be filled.

But somehow the contracts, if they existed, were nullified, and the only time appearing possible of fulfillment being Philadelphia, the members of the show, who will lose from one to three weeks each, concluded the disbandment had arrived which is made conclusive by the attitude of the star.

The losses of the venture, about \$5,000, will be borne by the backers. Mr. Lykens declines to say what will be done with the Philadelphia time. That was assured, as printing had been got out for the engagement.

Henderson's Coney Island theatre will open May 14 for the regular season.

BETTER HAVE WRITING.

A verbal contract is a difficult matter to force fulfillment of when one end has a treacherous memory.

Witness the Royal Musical Five's controversy with the Hurtig & Seamon firm over the week of May 14.

The manager of the musical act was told verbally by one of the members of the firm that he should play Hurtig & Seamon's Music Hall that week. So far, so good, but it didn't last.

Quite accidentally in course of investigation it developed that a haze had clouded the memory of the managerial mind in making the verbal booking, and the Royal Musical Five will lay off in consequence for one week.

Some indignation is felt by the members of the quintet, but they find comfort in the query, "Would we have been any better off if the contract was in writing?"



JEANETTE DUPRE,

Known as the queen of burlesque. Miss Dupre is thinking seriously of entering vaudeville permanently if the burlesque managers will allow it.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Editor Variety.

Sir:—To settle a friendly bet can you inform me as to who was the first original trick pianist in this country. I say Will H. Fox was the originator, and my chum bets on Homer Mason of Mason-Keeler. We leave it to your decision.

Frank McDonald.

Scranton, Pa., May 7, 1906.

Editor Variety:

Sir:—Billed as the champion team dancers of America, while playing Lancaster, Pa., we were challenged by Fox and Dunmore to a dancing contest. After much talk and no money up by the other team, we danced first, Messrs. Fox and Dunmore refusing to follow us. The contest was held at the Eagles' Hall and several well known headliners were judges. We still claim the title and any team (bar none) can have a try either single dancing or double.

Kennedy & Wilkens.

May 6, 1906.

Editor Variety:

Sir:—Through your columns we learned who took charge of the bodies of the Marneys, who perished in Oakland, Cal. Louis Marney, of this team, was a brother of Juliette Niner, of Niner and Niner, and for many years was known as Louis Parvo. We wish to thank the T. M. A. for their kindness, also you for letting us know of their burial.

Edwin and Juliette Niner.

Los Angeles, Cal., May 5.

Editor Variety:

Sir:—Kindly mention in your paper that although we lost everything but our lives in the San Francisco disaster, we are now preparing for next season. We open at the Orpheum Theatre, Los Angeles, next week. I have received hundreds of messages from dear friends whom I have wired, and they don't seem to have received my telegrams.

Will H. Armstrong.

Shows of the Week - - - By Sime

ORPHEUM.

Vesta Victoria is packing the Orpheum in Brooklyn on her return date in the manner which has followed her engagements everywhere over here. She is singing "Turkey Girl" this week in addition to the others, and this song gives her an opportunity for more artistic work than the rest and also allows her ability to dance to be shown, although the song cannot be held in comparison. "Grace Darling" is offered to appease the final applause, and there is more dancing following this. Miss Victoria should give a program of dancing alone one evening. It would be well worth while.

Dan Burke, assisted by his "School Girls," is reviewed under New Acts. James J. Corbett with Miss Tully played "A Thief in the Night." The house liked the sketch. It showed Corbett as a comedian, and if Mr. Corbett prefers that caption he would better drop the technical slang used through the piece, only reminding of the long ago.

"Baron Sands After a Night at Madison Square Garden" is a long description of Harry Gilfoil imitating two cats and a violin, besides others. He also sings the opening song that he has used since his present offering was put in vaudeville. The dog fight was eliminated and the cats substituted, as there is more humor to be got out of the latter.

The Proveanies, six girl bicycle riders, have an unusually good exhibition. There are no men in the act, and while the team formations follow the Kaufmans, the solo work shows a distinct trick or two. The smaller blond young woman is both a fine acrobat and trick rider. Other than riding the "triple" and doing the full swing around the handle bars to the seat, she is accomplishing all that is done by the leading male members of the Kaufmans. There is another good rider in the sextet in the taller girl. They close the show and hold the house in.

The Three Roses open the bill in a dainty looking and somewhat pleasing musical number, with piano, violins, cello and singing, while Mr. and Mrs. Jimmie Barry follow with Barry singing Billy Van's hit, due credit being given, and giving a fair imitation of Dan Daly. There is an encore in which Barry does a legitimate piece of pantomimic work, and he should try this out further.

Spissell Brothers and Mack have a laughing acrobatic turn with no change in the business, and Brown and Navarro have moved their impersonations around some, using a set in the opening and calling it a sketch, "In Search of a Wife." Miss Navarro wears a handsome dress, but one not altogether becoming to her shade. She is a better dancer than is generally found among the women in the colored acts. A good sized hit is made but the man should cut the "Starlight" song. It is old and out of place in the act.

Keeney's Theatre closes to-night for the season, but a special performance will be given Monday evening by Mr. Keeney for the benefit of the employees of the house. Billy Clifford, Fields and Ward, the Royal Musical Five and Little Garry Owen and company are among those who have promised to appear.

HURTIG & SEAMON'S.

Nick Long and Idalene Cotton hold the headline position at the Music Hall this week and easily maintain it. Miss Cotton cut the Midgley-Carlisle imitation on Wednesday night, and the act was otherwise shortened. Long gave a pathetic recitation instead of the humorous one of the horse race, which should be replaced in preference.

Miss Cotton's impersonation of Mrs. Fiske is so well nigh perfect that she might include others in her repertoire, clinging to legitimate actresses only, dropping the inane French singer. If the purpose of this is to evidence versatility, the object is not accomplished, for the requirements are a short skirt and a fluffy wig.

Seymour and Hill afforded the laughs, derived mostly from the slapstick methods employed. The man is a top notcher at ground tumbling, making about the best forward somersaults yet seen, and the woman is a fair acrobat. The eccentric work of the pair assures the comedy which is not altogether new or original.

Two new songs, one a parody, were sung by Lew Hawkins, who only lately played here. There is some new talk, and a medley of whiskey brands is well put together.

The Howard Brothers cast several banjos through the air, playing meanwhile, and received an encore from a classical selection on the instruments. In response the customary "patriotic" number was offered, bringing more applause.

Billed as "The Dainty Doll Comedienne" Jessie Mae Hall looks the part until her hat is removed. Then the illusion vanishes. That led Miss Hall to wear the headgear continuously. The first two songs, and more particularly "The Maid of Dundee," should be dropped. They do not fit the singer or the picture. A "kid" selection is fairly well given, but the "tom-boy" number at the finish is Miss Hall's forte. The red coat and pert hat worn are becoming. If more were made of the wild boy idea Miss Hall might discover herself playing an entire single offering along those lines.

Variation is the keynote of J. Francis Dooley, with Dorothy Brenner and Mazie Sinclair in a hodge-podge. Dooley appears in a tuxedo coat, wearing a high opera hat and a handkerchief in his vest, giving an excellent picture of a waiter. Afterward when changing to a stylish sack suit he neglects to remove the dress shirt and bow for something more in keeping, and it seems carelessness in detail.

Some monologue is given, while the girls sing and dance, but not too much of the latter is shown. Dooley has a good style of delivery, without hugging the delusion that he is a star, and the act is well liked. With some pruning to shorten the time and quicken the action it would be in excellent shape.

Sadye Rosenzweig, a violinist, will be found reviewed under New Acts, and the Three Mitchells opened the show. It is a trio of colored people, man, woman and boy. There is a perceptible attempt by the man and boy to resemble the white race on the stage. The selection of songs is poor, the woman wears shoes that evidently pinch, and she has a weak voice. The boy is a good dancer, and the man, with a dancing finish, earns a recall for all.

COLONIAL.

On Tuesday afternoon at the Colonial Theatre there sat before the footlights what was the most frapped audience ever collected in a New York vaudeville house.

The opening number, Pratt's dogs, an animal act new hereabouts, but long enough for two numbers, bored the audience into a complete state of indifference. There is no novelty to the turn, a "talking" St. Bernard dog being the feature. The act should be cut, clipped and shaved down until it comes within proper limits.

The house enthused when Vesta Tilley had sung her fourth song, and she responded to the encore with a speech.

A new song was sung for the first time here called "The Curate," and pleased by reason of Miss Tilley giving the ministerial character an air of reality in the dressing.

Two of the numbers from the English woman's previous visit were rendered, and one, "Down Lovers' Lane," which is coincident with this trip, is apt to prove the summer's popular hit.

Shean and Warren gave their latest travesty, "Kidding Captain Kid." A difference of opinion may exist as to whether it is funnier than "Quo Vadis Upside Down," the burlesque formerly used, but the present sketch is more humorous in dialogue without having the quantity of action the other carries. Al Shean, with his comical German dialect and natural humor, brought out the laughs, while Charles L. Warren as the Pirate Kidd played with a mock seriousness that added to the total.

Ed F. Reynard, the ventriloquist, was one of the few to escape the wrath of the audience. Closing the first half, he received a warm and hearty encore through the masterly manner in which he is now working his mechanical figures. A new trick of shooting the boy through the roof has been added, and there are no loose details to the act.

Hoey and Lee, parodists, suffered in their Hebrew impersonations. A new parody on "Waiting at the Church" received applause at the opening, but the patriotic medley at the finish did not receive a solid encore. Had the reverse order been followed they would have fared better. The new parodies on Miss Victoria's song should be used to close with in any house she has played. The boys are still talking too much. Some of it should be dropped and the time given to songs.

Fred Ray and company in his Shakesperian travesty suffered most. A scant round of applause greeted him, not sufficient to acknowledge. There seems another new girl in the part, who speaks her lines with a studied effort. There is plenty of opportunity for the dialogue to be changed more in nature of burlesque, and Mr. Ray should have this done.

The Military Octet did only fairly, and Bertie Fowler with imitations pleased most with the "kid" effort. Some of the stories are too "wise" for a youngster. Her "drunk" was liked, but her other imitations were far from natural.

The Wolpert trio of acrobats have worked out the springboard for two or three new tricks. There is nothing sensational or even novel to the act excepting the last trick. This is really the best

TWENTY-THIRD STREET.

Though they have made the mistake this week at Proctor's Twenty-third Street of billing the new acts ahead of the features, that does not prevent the audience from making its own choice.

In the selection Hope Booth, Maude Lambert and Kitty Gordon (all reviewed under New Acts) are passed over for Horace Goldin with his illusions and Cliffe Berzac's animals.

In an admittedly cold house Mr. Goldin's illusions and magical tricks are gaining applause in volume, he and Miss Fransioli having to take six curtain calls on Monday night.

Berzac with the "unridable" donkey is closing the show in a laughable uproar. Several youths downtown anxious to secure the \$500 offer to any one who will successfully ride "Maud, the Mule" accept jolts from the animal's heels for the possibility of financial return, but all fail to even get astride the mule's back. The colored boy is still allowing himself to be thrown around by the beast and the revolving table.

The Hengler girls in their "refined sister act" gave the impression of daintiness which the audience like. The darker girl is careless in her makeup and should study her fair haired sister, who is a pretty picture on the stage. The girls' singing and dancing are equally on a par. Neither should be essayed by either of the young women in seriousness.

Parodies were the open sesame to the welcome tendered Joe Morris after he commenced singing. Up to that minute he had interlarded some conversation with bagpipe selections. Mr. Morris calls himself "The Jew with the Pipes." That is an accurate description.

He carries the Hebrew impersonation to the extreme facially and neglects the dialect dreadfully, but has some good parodies. Two bring back the old songs, and a solid hit was scored by each of these, while two others were brand new, and that helped to clinch it. Morris might better make a specialty of the converted verses.

Milt Wood opened the bill in wooden shoe dances. He dances so well that the song should be dropped and nothing but steps indulged in. That would at least earn Mr. Wood the distinction of being original. Few dancers can withstand the temptation to sing, and particularly in a single turn.

Bellman and Moore gave "A Bit of Vaudeville" which develops into a whole lot. Miss Moore is the life of the act, having two excellent characters. Bellman as the old man does good work until the pathetic finale when he reverses the mood from sadness to gayety with laughter. It is prolonged until the audience is laughing with him instead of applauding. Mr. Bellman has added a recitation this week to allow of the stage being set.

piece of head balancing shown in vaudeville, or elsewhere for that matter. From a stand on the lower end of the springboard or seesaw the light man is thrown in the air and lands head to head on the understander, where he balances without support.

Shows of the Week - - By Rush

PASTOR'S.

This week's bill shows a distinct falling off from the usual offering at the Fourteenth street house. Frank Vincent and Lottie Gardner are the headliners, and about the only team on the bill that has been heard of to any extent in the vaudeville theatres further uptown. The Pastor audience liked "Winning a Queen" immensely and gave Vincent an opportunity to deliver his little curtain speech.

Herbert Bert Lennon is badly treated. He comes on so early that he is perilously close to being in the "supper show"—a distinct injustice. He is clever enough for a better position. Lennon does impersonations of stage celebrities, making up for each change in sight of the audience. His impersonation of Junie McCreo as "The Man From Denver" was a remarkably close copy. Not less clever were those of Billy B. Van and of James A. Herne in a scene from "Shore Acres."

Booker and Corbley have an excellent Irish comedy sketch with an elaborate setting. Booker has all the best of the act as the non-union hodcarrier. His Irish comedy verges on the knockabout, but his characterization is clever enough to raise his work far above the class of mere acrobatics and slapstick. James F. Corbley has less opportunity and does not keep up with the pace set by his partner.

Nat Gill calls his half dozen dummies a "marionette theatre," but the mechanical features of his ventriloquial turn do not justify the caption. Gill has no great skill in placing his voice. From the middle of the orchestra his mouth may be seen to move easily, and his utterance is not clear. A couple of "walking" figures were the best things he had to offer. The talk was very poor.

"Prof." Donar, magician, was fairly good in the sleight of hand department, but all his tricks were old and not very showy. He spent too much time dragging dry goods out of a hat (which he got from Mike Bernard when Mike wasn't looking). Altogether he belongs in the smaller towns out of New York.

Ed B. and Rolla White illustrated passages out of the book of instructions on boxing. The finish of the act was designed as a whirlwind bout between the woman and the man, in which the former lands some real blows. The effort to put comedy talk into the turn hurts it. The woman might announce herself as a "champion female pugilist" and work up a bigger interest in the act by doing a straight boxing stunt without comedy frills.

Billy Arnold and Lida Gardner have a poor offering. Their talk has a few bright spots in it, but in places is no more entertaining than a timetable.

Kenyon and DeGarmo, equilibrists, look well and the woman has some fair work on an apparatus resembling a perch with a cradle atop.

Leon, Adeline and Rice do passable juggling of the familiar sort, but are hampered by an assistant who makes poor comedy.

Among the others were Dudley, Cheslyn and Burns (under New Acts); Charles and Ada Kalmo, dancers; and Kennedy and James in a comedy sketch.

PROCTOR'S FIFTY-EIGHTH.

A capital bill is given here this week, the show closing with a whoop in Ned Wayburn's big vaudeville attraction, "The Futurity Winner."

Aside from its mechanical horserace the Edmund Day tabloid melodrama is an exceedingly valuable offering. The story it tells has strong dramatic values, is full of sustained interest, and above all is told concisely and without unnecessary talk or incident. As a piece of sketch writing it would repay close study. The dialogue is bright, and every word of it sends the plot a step further in the development.

Taylor Granville is far and away the best member of the cast. He looks the jockey and stays in the picture. Logan Paul as the trainer plays the heavy role with a good deal too much posing. He would be better if he made his villain less villainous.

Eugene O'Rourke and company in "Parlor A" commend himself by his quiet comedy. The part of the sporting goods drummer fits him perfectly and he gets the most out of it, but seems to be rather careless in his work. Nellie Elting looks well, but is prone to mannerisms of speech and at times delivers her lines with about the same amount of expression that might be expected of a somnambulist. When she chose to be vivacious her work was splendid.

Tom Nawn is back in his old act, "A Touch of Nature." Nawn's Irish comedy is as clean cut as ever and the close of the sketch is effective as a laugh getter. Nawn got a bunch of recalls.

Frank and Jennie Latona opened the second half of the bill. Most of their musical numbers are the same that have been heard hereabouts pretty liberally, but they are well done. The man of the pair has some good lines in the places given over to comedy and his solo on a freak instrument seemed to please.

The Basque Quartet of grand opera singers was well liked. They have splendid voices, but much of the effect of the act is lost through the lack of stage setting. They work in one. Their last number won them enthusiastic applause. The woman has a clear, high soprano and her singing was well liked.

Maggie Cline followed Tom Nawn, but the doubling of Irish comedy did not seem to affect her reception. She holds to the old program mostly, closing with a comedy rough house assisted by the stage hands.

Vernou with his ventriloquial performance was among the early numbers. The mechanical figures do not get away from the familiar types, nor does Vernon's talk. The best thing in the act is a "kid" song. The ventriloquist shows fair control of his face and his enunciation is unusually clear.

Hodges and Launchmere opened the bill. Selma Braatz, European female juggler, seen here for the first time, is reviewed under New Acts.

The Colby Family will play their summer home at Seabrook, on Galveston Bay, Texas, until next fall, having closed the season at the Orpheum in New Orleans last week.

KEENEY'S.

Three of the numbers on the Keeney bill this week are seen in New York for the first time. Gertie Reynolds and her "Twirlie Girls," Harry and Margaret Vokes and company and Bowers, Walters and Crooker are commented upon among the New Acts.

The Gartelle Brothers, in knock-about comedy on roller skates, open the bill. They are fair although the simple process of bumping their anatomies about the stage is a very light foundation. The falls are skillfully done but the audience has enough of this sort of clowning before they stop. They close with a dance in one which brought applause.

Theo Julian, a sister-in-law of Bob Fitzsimmons, has a straight musical act all to herself. Miss Julian has no assistant and the absence of any effort to put a comedy flavor into the act makes it an agreeable variation from the general run. One number employing an arrangement of electric bells seemed to please. The selections follow rapidly, and Miss Julian is wise enough to be content with a short tenancy of the stage.

John F. Clark, straight Irish monologist, made a good impression with the latter end of his act by virtue of an "extem" song. Up to that point his stories had been mostly of rather poor quality and his songs little better. Clark should have some one coach him in the proper use of the English verbs "do" and "see," the parts of which he consistently misused. Some new stories also would not be amiss, and the monologist should have his speeches edited. He made a long curtain speech, in which he indulged in a good deal of "touting" for the Vokes act, which followed.

The Majestic Trio, colored singers, has a good comedian who works in burnt cork. A short bit of business with a bank roll suggests Bert Williams in the character of a good natured but suspicious "mark." The straight member has a sentimental ballad of the sort they use with illustrated slides. He would do better to replace this number with a good "coon" song. The woman looks fairly well but is kept in the background.

LeRoy and LaVannon with a comedy bar act closed the bill. Their work in the gymnastic department rates somewhat about middling. To fill out they employ a quantity of exceedingly rough knockabout work. As long as this has some sort of connection with the bar work it goes well enough, but the pair pad their time out by walking about the stage to the accompaniment of strokes on the bass drum. The greatest reward this performance won was an occasional laugh from upstairs. Some of the falls from the bar were skillfully done.

According to a story that was extensively circulated about the vaudeville offices this week, William H. Clifford is writing a new sketch for Mr. Callahan, of Callahan and Mack. The new offering, according to the story, is to be Callahan's vehicle next year, when he will be seen either alone or with support other than his present partner. Mr. Mack, it is understood, will be seen next year in a new sketch.

KEITH'S.

Ryan and Richfield, the Kauffman Troupe and the Pekin Zouaves share headline honors here this week, backed up by a bill of much more than ordinary merit. "Mag Haggerty's Reception" improves

at second hearing, a test that few laughing sketches will stand. There have been no changes in the offerings since it was last seen.

The Pekin Zouaves give a smooth and fast drill. Some of their figures are so intricate it is difficult to follow them from the lower part of the house. The manual of arms is executed in perfect time and enough material is crowded in to make the act move interestingly.

Speed is the secret of the Kauffman troupe's success. There is a dash about this act that many of the others miss. Aside from this very desirable quality all the members dress neatly and make an excellent appearance.

Newman and Knowles are a sister team a bit away from the routine. The smaller girl looks exceedingly well in white knickerbockers and dances gracefully. The other woman makes an effective contrast in black velvet. They have several good duets.

Charles Van Dyne and Laura Deane have a fairly good comedy sketch in "The Envoy from Japan." The text is somewhat overburdened with superfluous talk, but enough of it is funny to make the offering go its length without tiring.

Les Auberts in an exhibition of whirlwind acrobatic dancing filled in their allotted time acceptably. Gavin, Platt and Peaches got some good comedy out of an absurd situation. The act closes with a good laugh.

Charles Barry and Hulda Halvers, billed as "late stars of 'Babes in Toyland' and 'Wonderland,'" make an entertaining comedy pair. The sketch is weak, and is carried solely through the comedy of Barry as a tramp. He has several eccentric dances that won the desired laughs. Miss Halvers contents herself with looking well in several pretty frocks and doing the necessary feeding.

Leona Thurber is doing rather less work than ever, and leaving her act more and more in the hands of her four blackbirds. The picks work hard and put a whole day's strenuous manual labor in their dances.

Dan Quinlan and Keller Mack savor of the middle western circuits. The character of the travelling dentist is not familiar to New York theatregoers, and the comedy of the blackface man is depended on. The tooth pulling is stretched out to too great length, and the early talk fails of appreciation in some degree because of the unfamiliarity of the medicine show fakir type.

Among the early numbers were the Burkes, character comedians; Herbert, magician; the Griff Brothers, strong men, and Hathaway and Siegel.

"The man who never smiles" is the bass viol player at Proctor's Twenty-third Street Theatre. The act which can cause his features to relax will be assured of the laughing hit of vaudeville. The audiences at the house have had their hearts steeled through watching him.

HAMMERSTEIN'S.

The bill at Hammerstein's this week is one of merit. While there is no great headliner, it goes through with a dash and pleases from opening to pictures.

The Majestic Trio opened and fared well through the singing with the eccentric dance of the comedian. The woman, though she has little to do, dresses in good taste and has a quiet way which is helpful. The straight man should tone down his singing. At times it is almost a yell.

Nearly every one thought the three Nevares two girls and a man. The makeup of one man as a girl is excellent. They do some very good hand balancing, but nothing sensational is attempted. The closing trick, a jump from a handstand on the top of two barrels placed on a table to the outstretched hands of the understander, is well executed, and gives a showy ordinary feat. Neatness and speed are used to advantage.

While the preceding acts pleased it remained for Gus Edwards' School Boys and Girls to "get to" the audience Monday night. After the first song they held them all the way. The act has improved since its opening. The singing, the main feature of the skit, is well taken care of, the voices blending in a pleasing manner. The comedy of the younger of the boys was well liked, more on account of his youth than for the means employed. The finish is particularly strong.

Rice and Provost were accorded an ovation and left the house in an uproar with their quaint acrobatics. Rice would have undoubtedly broken all the footlights if given time, but he succeeded in breaking about ten.

Ned Nye and his Rollicking Girls closed the first half. This is the second appearance of Mr. Nye at the Victoria this season, but the audience welcomed him back, setting their seal of approval on the comedian and his Dan Daly methods.

The sprightly Reid sisters give added life to the act at the proper place.

Fred Niblo with his rapid fire talk got away good. The beauty of Mr. Niblo's monologue is that he knows when to stop, and he left the audience in good humor.

Genaro and Bailey have gone back to their old singing and dancing turn with no talk. Miss Bailey is one of the best dressed women in vaudeville, her costumes compelling the feminine patrons of the house to sit up particularly straight. Mr. Genaro, however, does not allow Miss Bailey to do all the dressing, being there himself with a couple of suits, "that are right." The dancing needs no reviewing, their reputation in this line having long since been established.

Billy B. Van and Rose Beaumont are taking a flyer into vaudeville after finishing their season with "The Errand Boy." They are appearing here this week in a nameless sketch in which Miss Beaumont, supposedly a vaudeville headliner, is about to be starred in the legitimate. Her leading man disappointing her, she pressed into service her errand boy. While rehearsing the part there are many chances for comedy and Mr. Van accepts all. It goes with a scream after Van's appearance.

The Millman trio scored heavily on the tight wire. The youngest girl crosses at a speed that is marvelous. Her cake-walk is the best shown in this line of

work by any of the wire performers. The male member of the trio does one good jump over a table held by the two girls, which they do not lower. The oldest girl, who does very little in the act, should get a new dress or have the present one cleaned. As it is she spoils the appearance of an otherwise first class act. The pictures followed.

ALHAMBRA.

The Orpheum Road Show, with Margaret Wycherly, Clifton Crawford, and Mitchell and Marron added are at the Alhambra Theatre this week.

Miss Wycherly in her excellent one act drama with the aid of her clever company gives her usual finished performance. She held her audience in rapt attention. How well may be judged from a small incident happening while impersonating the chauffeur on Tuesday night. The falling of the mustache—an incident that would invariably cause laughter—passed unnoticed.

In a monologue that is different Clifton Crawford succeeded in pleasing to a marked degree. He tells stories and sings in a pleasing manner. His rendition of Kipling's pathetic little poem won many recalls.

The Colonial Septette, a musical act which works for picturesque effects, succeeds very well in this line, while the music is of an older and quieter kind than is usually liked in vaudeville and is taken care of in effective style. It remains for the brass assembly, however, to clinch the hold on the house.

The Four Fords danced themselves into favor immediately. The concert dancing is very good, while later when each one takes a turn at it alone, all proved to be adepts in hard shoes. More of the loose dancing by the male members would be correspondingly appreciated.

Jules and Ella Garrison, with the aid of "sappers," gave a laughable travesty of Roman days. Both look and dress the parts well, bringing an abundance of comedy out of the sketch.

Winona Winters announces impersonations, but she really doesn't need to, for as simply herself she would score at all times. As a ventriloquist Miss Winters is out of the ordinary and is exceptionally strong. If she would drop the imitation of Duncan and use the figure of a little girl it could be made even better.

Mitchell and Marron call themselves the "Minstrel Boys" as an excuse for singing a couple of ballads, one new, the other old, and both had. They have some talk, but depend mostly on the singing to carry the act.

Campbell and Johnson in a bicycle act succeeded in getting laughs from their knockabout comedy, and Merian's dogs closed the bill proper.

FAMILY.

"Creo," which will be found under New Acts, heads a usual Family bill this week.

"The Enchanted Grotto," a series of living pictures in which three girls are used, is given behind two fountains, whose spouting waters make rather a pleasing picture when the lights are thrown on them. Five pictures are shown without much variation. The back drop is poorly painted, and the patriotic finish should be remedied immediately.

The Olympic trio, composed of three large men, starts off well with what appears

to be the foundation of a good sketch but changes abruptly into a singing specialty. They were well liked, the heavy man getting a great many laughs through his size and grotesque makeup. Something should be substituted for the zobo finish.

Cresco Brothers, who have been seen occasionally on amateur nights about New York, have the making of a good acrobatic act. They would do well to stick to the hand balancing entirely. At present they are in need of style and a great deal more ginger.

Fannie Donovan pleased with her parodies and scored with her last song, which she sang to two men in the lower box.

The illustrated songs Felix Walsh sung in a high falsetto aroused but little enthusiasm. The slides were so highly colored that blue glasses should go with them.

The pictures, views of San Francisco, closed the show.

ORPHEUM AFFAIRS IN 'FRISCO.

The first theatrical performance to be given in San Francisco since the earthquake brought devastation to the Pacific Coast city will be given a week from to-morrow, when the Orpheum Circuit will put in a vaudeville bill at the Chutes. Martin Beck received a wire from 'Frisco a few hours after his arrival here this week, stating that arrangements had all been made and the show was being billed. There will be Valerie Bergere, Edwin Stevens, Mosher, Houghton and Mosher, Karno's Mummie Birds, Eva Mudge, Clifford and Burke, Caprice, Lynn and Fay, and Keno, Walsh and Melrose.

Mr. Beck reached this city Wednesday, having traveled straight across the continent with only a two-hour stopover in Chicago. He said to a Variety representative at his office in the St. James Building: "When I left San Francisco the city was in a condition of complete order. Already the rebuilding of the town has begun and the streets are full of activity. Timber and iron is being brought in rapidly."

"The Orpheum Circuit has taken the Chutes for present purposes, and will give a weekly change of vaudeville there, beginning May 20. The first offering will be that which was booked for the week following the catastrophe. The artists were moved to another theatre controlled by the circuit for the San Francisco week, but as soon as arrangements could be completed they were placed for the opening week of the Chutes, which, by the way, is the only 'Frisco playhouse that survived the earthquake."

"Our plans for the future may be summarized something like this: We will have two theatres in San Francisco. A plot of ground has been secured on Filmore street. Here a low priced house will be erected as soon as may be. The other will replace the destroyed Orpheum."

"When we received news of the destruction of the Orpheum Theatre we took the plans of a theatre which we had intended to erect in another city and immediately contracts were given out to build another playhouse on the old site. Work has been begun on a theatre to occupy the ground where formerly the Orpheum stood, and we will have a better house in operation soon with a seating capacity of 2,500."

"There will be no lack of hotel accom-

modations for theatrical people in San Francisco, a large number of private residences having been converted into hotels to meet present emergencies."

CHARLES L. LILLIAN DEAD.

Charles L. Lillian, manager of the Dainty Duchess Company, one of the burlesque organizations owned by Weber & Rush, died in the hospital in Providence, R. I., Sunday, as a result of an operation for appendicitis.

Mr. Lillian started as office boy in the offices of Weber & Rush ten years ago, and worked himself up to the position of manager. During that time he was for a while an assistant of Charles Falk, the illustrated song artist. For two years he was manager of Weber & Rush's theatre in Youngstown, Ohio.

Mr. Lillian was ill only two days. He was removed to the hospital while the company was playing in Providence, and the operation was performed immediately. It was thought by the doctors that he would recover, but on Sunday of this week, two days after the operation, he sank and did not respond to treatment.

BECK AND MURDOCK HERE.

Martin Beck, the general manager of the Orpheum Circuit, and John Murdock of the Western Vaudeville Association, arrived in town on Wednesday, immediately entering into conference with E. F. Albee, Keith's general manager.

Messrs. Murdock and Beck are expected to remain here until the beginning of next week.

I. A. L. GROWING STRICT.

At Berlin during a recent meeting of the International Artisten Loge a motion was made that members be debarred from booking through an agent who "splits" his commission with a manager. Agents are to be first warned, and upon a violation shall come under the "blacklist."

As it is difficult in a matter of this kind to obtain convincing evidence that collusion existed between the parties, the burden of proof that there was no "split" will fall upon the agent.



WILL ARCHIE.

America's Midget Comedian who is meeting with unqualified success in vaudeville as "Willie Wise."

ANOTHER "MIND READER."

Opposition to the two Fay attractions is growing up rapidly. The Proctor people announce the first appearance in New York of Sa-Haris for the Fifty-eighth street house the week of May 21. Sa-Haris has been a feature of the Pavilion, London, and arrived on this side of the water several weeks ago under the chaperonage of Henry Myers, manager of the Doric, Yonkers. Myers saw her in London some time ago. The difference between the mysterious stranger and the Fays is that the former takes her messages "off the bat," as it were. There is no interval between the writing of the messages from the audience and the reading of them by the performer. The act is in only one part, and the principal, who is a woman, promises to read messages direct from the cerebellum of the sender without the intervention of a lead pencil.

ROCKAWAY BEACH.

Morrison's Casino at Rockaway Beach is again in the hands of carpenters and decorators and will soon be ready for this season's opening which will take place some time in June, the exact date not being mentioned as yet. Similar operations are taking place at Demling's Music Hall, which, as is customary, will be the first theatre to open for the season.

The Seaside Casino passed into receiver's hands recently. The entire contents of the place were sold to satisfy the creditors, and it is doubtful that the place will be used as a theatre again, as every sort of entertainment has been tried the past five or six years with very poor results.

HERTZ WILL PLAY NEW YORK.

Carl Hertz, the European juggler, will play a few weeks in this country before he returns. Hertz, like Horace Goldin, is an American who gained his reputation abroad. He was playing in Wien, Germany, when the news of the San Francisco disaster reached him. His family resides in the stricken city. He immediately canceled six months of time on the Continent and sailed for this country. Reaching New York last week, he started at once for the Pacific coast. He will stop here on his way back to play a few weeks in the Proctor houses, beginning June 18.

THOMPSON & DUNDY PLANNING.

There will be a roller skating rink in upper New York next winter. Messrs. Thompson & Dundy will build a rink upon their Fort George property, devoting it to the skating craze during the winter season.

The next season's show at the Hippodrome has also been partly planned. The opening will be a spectacular winter scene, with a number of polar bears in a sliding exhibition.

AMY RICKARD ONCE MORE.

Amy Rickard closes to-night with "The Three Graces," the musical comedy which is playing the Chicago Opera House, and will come back to the big burg. She is said to have a new sketch for the varieties in preparation, which will be shown upon her return.

Owing to the flow of overwork in "Wash" Valentine's studio, Genaro and Bailey are unable to secure the special scenery ordered for the new act, and the date of opening has been postponed.

ILLUSION ACT FOR NEW YORK.

What is expected to prove a novelty will be shown upon the opening of the New York Roof on June 4. It is a hypnotic weight lifting illusion, under the management of Herr H. Lehmann from Germany.

A woman is thrown into a hypnotic state, when stone weights aggregating several hundred pounds are suspended from her unsupported arms. She also holds a full sized man on each wrist at the same time.

An offer of \$1,000 will be made to any one in the audience who will lift one of the blocks of granite from the stage.

THEATRE FOR MISSION WORK.

Grand Rapids, Mich., May 11.

It is probable that Smith's Opera House, the local home of the Empire Circuit (Western Wheel) burlesques will lose its identity as a burlesque theatre next week. Negotiations are known to be under way for its purchase by the City Mission. Mel Trotter, who is the executive head of that institution, has announced his intention of buying the house and devoting it to the purposes of local mission work. The price demanded is \$47,000.

PRETTY FAIR.

The management of the Lyric Theatre at Easton, Pa., has announced that on Monday afternoons women wearing white shirtwaists will be admitted free. The advertising inspiration is credited to S. A. Meyers, the manager of the house.

USING CHERRY BLOSSOMS PAPER.

The Merry Maidens burlesque company, which was playing in the Northwest at the time of the San Francisco disaster, lost all their paper in the flames, it having been shipped ahead.

In the emergency the paper of the Cherry Blossoms, which was not in San Francisco at the time, although the members of the company were, has been used by the Merry Maidens since, and the latter company is now traveling under the title of the disbanded organization.

FLAGG REJECTED.

Jared Flagg, the employment agent, who at times posed as a theatrical agent, and who had offices on Fifth avenue, has been refused a license by the Commissioner of Licenses. Flagg's application for a license a week ago was opposed by the Woman's Municipal League and the Theatrical Agents' Society of the State of New York. These organizations declared that Flagg was not a fit person to run such a business. The hearing was once set over, and on Wednesday of last week Commissioner Bogart refused to grant him permission to do business.

Flagg has already carried the matter up to the Mayor, and, taking advantage of a special provision of the revised employment law, will, it is said, seek to get a writ of certiorari granting a review of the Commissioner's ruling by the Supreme Court.

Should that official's decision be sustained Flagg will be forced out of business.

BOOM EXTENDS FAMILY CIRCUIT.

The family circuit of theatres which Maurice Boom is interested in with Hersker & D'Esta will have twelve houses on their books next season, all under the same management, and covering more than the State of Pennsylvania, where all the houses of the circuit are now located.

"DISTRICT LEADER" "DIES" BUT LIVES.

About the only living remnant of "The District Leader" after its run of one week at Wallack's Theatre will be the Chinese number. That will go into vaudeville steered by Freeman Bernstein.

LEONHARDT GIVES UP JOB.

The management of Paradise Park at Fort George which had been offered to Harry Leonhardt, was declined by him owing to the class of acts the Park management decided upon engaging. Mr. Leonhardt will have an amusement device of his own at the resort this summer.

"MOSE" GUMBLE DENIES.

A denial of the rumor that he is to leave Jerome H. Remick & Co., the music publishers, has been entered by "Mose" Gumble, the manager of the professional department there, but it does not quiet the report that Remick has decided to take some steps in the matter regardless of the contract that Gumble holds with him.

As Gumble's services are at the disposal of Mr. Remick during the term of the agreement, it has been argued that should Mr. Remick order Mr. Gumble to play the piano at suburban or other resorts Gumble would throw up both position and contract.

It is stated that in the event of "Mose" leaving, Vincent Bryan, who has been connected with the house since disposing of his music publishing business to it, will replace him.

Another report says that William C. Polla will soon assume the managerial duties now administered by Frank Belcher in the New York office. Polla wrote "The Gondoliers," and has been with Remick & Co. ever since. Both he and Bryan are in the very good graces of the head of the firm.

AN ENTERTAINING ACT.

What seems likely to prove a most amusing act, especially for children, has been secured by Jules Kuby. It is Winsor McCay, the artist, who has delighted the young and old with his fancies in the Sunday supplements.

"Little Nemo," "Sammy Sneeze" and "Dreams of a Rarebit Fiend" are among the mythical drawings of Mr. McCay which have caused pleasure to the reading public. "Little Nemo" particularly has been the best conceived idea of any intended to lightly interest the young, for "Nemo" was true to life and attracted the attention of all ages.

Mr. McCay's offering in vaudeville will be based on his newspaper productions, sketches of the same style being drawn on the stage.

Another of Mr. Ruby's bookings will be Laura Hope Crews in a sketch. Miss Crews will reenter vaudeville upon leaving "Brown of Harvard," in which she is now playing.

HAMMERSTEIN'S COMEDY BILL.

Hammerstein's Victoria Theatre Roof will open June 4, when a bill brimful of comedy will be presented. Among the acts will be Kice and Prevost, playing their fourth consecutive engagement here for the entire summer, Cliffe Berzac's animals, booked for the month of June, Greene and Werner, Collins and Hart and the Camille Trio.

The plan to be pursued during the coming season at Hammerstein's as at present outlined is to have two shows a day, one on the roof in the evening and a matinee downstairs in the theatre proper.

WALTER JONES AND MABEL HITE.

Walter Jones and Mabel Hite will be seen at Proctor's Twenty-third Street Theatre next week for the first time in this city. Jones has been in Chicago with the sketch, playing two weeks at the Majestic. This is his return after a long connection with musical comedy. Miss Hite also has been identified with musical comedy. She succeeded Alice Nielsen in the prima donna part of "The Fortune Teller."



William Morris (on the right) in his private office. Seated opposite is S. Z. Poli.

SUMMER PARKS

WHAT THE RETIRED MANAGER SAID

BY FRANK MELVILLE.

The retired manager removed his coat and sat down in the only vacant chair at our table. The waiter took his order while the manager waited in silence and then ate and drank in continued silence. The jokes we exchanged between us he seemed not to hear; his mind seemed to be elsewhere. It was not until he had sipped his black coffee and lit his cigar that he recognized our presence. We glanced at each other as he glanced at each of us in turn and then leaned back in his chair, puffing slowly at his cigar. We all knew him and his eccentricities, and therefore listened as he spoke without interrupting him.

"When I was a boy," said the Manager, with a glance over his shoulder as if he were looking a great distance away, "we used to spend a summer day occasionally by taking our lunch along with us and picnicking in the woods. The day was spent delightfully, and we returned at sunset to our homes, feeling that we had passed a pleasant day, and planned for the next similar occasion with expectancy.

"I went to Coney Island last Sunday; it was the opening of the season, and fancy carried me back to the time when I was a boy, and I was impressed with the progress that has been made in the amusement line.

"People were shooting the chutes, riding on all sorts of movable devices in fact; there were thousands of lights and spectacular productions that fairly took my breath away. It was all very grand, and yet my heart ached to see how nature itself was replaced by mechanical contrivances.

"Progress has made wide strides in the amusement line in the past fifty years, yet it is doubtful whether we enjoy ourselves more to-day than we did then. The element of danger seems to appeal to the American public in the amusement line; a woman who will flee in terror at the sight of a mouse will not hesitate to elbow dangerously near to the lions' cage. The man who is almost afraid of his own shadow at home will loop the loop at one of these summer parks without a tremor. What would pass as recklessness in everyday events is fun when you are 'out for a good time.'

"The dyspeptic who diets himself six days of the week will gorge himself on frankfurters on Sunday—it's part of the spoils of amusement. The woman hater will buy tickets he doesn't want of the pretty girl in the booth. The day of rest is concluded usually with a car ride in which you cling to the strap with a consciousness that you've had a good time. Each jerk of the car is productive of an exhilarating sensation, and if perchance you are landed in some fat woman's lap every one laughs. Why shouldn't they? It is all part of the fun.

"I am glad to see these parks succeed, however; it's a sign of good times. But I would like to see a little left of nature, a few green trees and flowers. Nothing blends more harmoniously than nature itself with the work of man. Amusing the public is a simple matter, after all.

"I attended an amateur performance not long ago. The stage manager on this occasion, who incidentally was a comedian,

displayed stage cards before each act, brought forth roars of approval from the audience. Encouraged by these, the stage hook was brought into play, and a well-meaning but untalented little girl was pulled from the stage amid a storm of applause. A day or two later the scene was changed to a court room, and a judge directed the performance. The stage manager was fined. There is a limit to everything, and he got the limit.

"I see roller skating is becoming the fad again, and I guess it will last a few years. That's one form of amusement that hasn't changed since I was a boy. The skating rinks used to be a 'School for Scandal' in those days, but they made money for their owners, and I guess they will now. An absent minded man can get home at night now with a skate on and it doesn't necessarily imply that he's drunk."

The manager smiled grimly at this allusion, and, putting on his hat and coat, left us with a thoughtful look and a muffled "good night."

The Cincinnati Amusement Company will take out a new show which will require fifteen cars and something like four to five hundred people, including seven or eight high class vaudeville acts. A street spectacle entitled "Feast and Fury," which will introduce a riot scene wherein the police and fire departments as well as the militia take active part, is said to be the most thrilling and patterned somewhat after a "fighting the flames" show, but more gorgeous. Ed Ziegler of the Columbia Theatre will be the manager of the enterprise, which is expected to be ready to be moved within a few days.

Fontaine Ferry Park, Louisville, Ky., is building a new roller skating rink. The management will provide special exhibitions every afternoon and evening by expert skatorial artists.

Kryl and his band will play a three weeks engagement at White City Park, Chicago, Ill., during the month of July.

Piney Beach, Norfolk, Va., under the management of J. H. Livingston, opened the season May 1. Among the attractions are the Cave of the Winds, Haunted Castle, Plantation, Sea Shell, Black Art Palace, The Laying Hen, Bumps de Bumps, Figure "8" Circle Swing, Bohemian Glass Blowers and Palace Merry-go-round. In the theatre, "Pocahontas." In the pavilion, "Subway trip under New York." This resort is situated on Hampton Roads. The naval display will be a special feature.

What seems to be a death blow at a profitable existence for summer parks in Massachusetts is the law recently enacted by the State Legislature under which no amusement resort may operate on Sunday. It is a sweeping measure, and was intended to cover the defects of the old blue law, which the park promoters drove through with a horse and wagon. The amendment to the code was

instigated, it is understood, by a prominent park promoter having foolishly boasted of his indifference to the then existing Sunday regulations and loudly proclaimed his intention of "beating it" in the leading Boston hotels. The State guardians hearing him, a stringent act was drawn and passed. Whether an evasion will be possible has not been decided upon as yet by the attorneys of the park people interested. The lawyers are carefully scrutinizing the new law for loopholes.

Lakeview Park in Terre Haute, Ind., will open Sunday, May 13, with high class vaudeville and open air acts as an additional feature. General Manager H. L. Breinig has expended \$20,000 in improving Lakeview this season, and it is now one of the best amusement parks in the Middle West. Besides Lakeview Mr. Breinig is general manager of Wonderland Park in Danville, Ill., Dreamland Park in Decatur, Ill., and the White City in Springfield, Ill. George J. Breinig will be resident manager of Lakeview, Sidney Jerome of Wonderland, and J. L. Given of Dreamland and Charles Breinig of the White City. Acts booked will be played over the circuit of the four parks. Henry K. Burton will be general press representative for Mr. Breinig.

The new park at South Beach will cover about six acres when completed. It has about 350 feet frontage on the Staten Island shore, and a pier will be built to accommodate a fleet of excursion steamers expected to be put in service. A landing may be effected at the Battery.

James and Frank Bostock arrived here during the week. They will look around for attractions for their proposed summer amusement resort at Blackpool, England.

Capt. A. W. Lewis, the manager of Athletic park in New Orleans, has in mind the building of a White City in Louisiana. He has secured options on property along the shore of Lake Pontchartrain, but will not commence operations until the fall, having the park ready for opening in the spring.

The vaudeville bookings for White City at Worcester and Paragon park at Nantasket Beach, Mass., will be made through Myers & Keller this summer. The stage of the theatre at White City has been enlarged, giving a forty foot opening. It will open May 26. Paragon park's first public date is set for June 15.

The Sea Beach Palace at Coney Island will be utilized this summer as a roller skating rink in a way. Gaston Arcoun, formerly publicity promoter at the St. Louis exposition, and a Mr. McGarvey, somewhat known in athletic circles, have secured the Palace. They will conduct it as an athletic club with a skating attachment. A club has been incorporated and it is probable that boxing matches will be held during the summer in accordance with the law. During the day the skating pastime will be followed.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 51st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 1. New York, May 12, 1908. No. 13.

Werden & Gladish have introduced with tremendous success, over the Keith Circuit, "Dreaming, Love, of You," beautifully illustrated. This is the first time the song has been sung with illustrations, and from all appearances it will be a tremendous hit before the Summer season is over. The slides are works of art.

Tascot still continues to make the hit of his life with "My Lovin' Henry."

Genaro & Bally, the cleverest team of their kind in America, have had many songs submitted to them since singing "My Lovin' Henry," but they are sticking to their "first love" and will not give up a sure thing for an uncertainty.

Lillian Burt says "Dreaming, Love, of You," is a sure hit for me at each performance."

Senator Frank Bell says that "Mother, I'm a Rose on Me," is a life

saver for him in the song line. Maggie Cline, to whom there is no equal in this country, is singing with great success Geo. Totten Smith's Irish song, entitled "Larry."

Frank Combe, late of Dockstader and Haverly's Minstrels, says that "Just One Word of Consolation" is the best suited song for a tenor singer that he has had in years and for a ballad it is just suited to his voice and capabilities.

"Sister," the big march hit, as arranged for brass, will be played by every regimental band in America on Decoration Day during the parades as it has that march spirit to it that you often hear about but seldom hear played in a band arrangement. Singers looking for a lively march song suitable for any kind of an act, don't fail to get "Sister." It will be the only march song heard this season.

Chet Crawford of St. Louis will have a roller skating rink at Brighton Beach this summer in the Brady park.

Luna Park at Scranton will open May 28. This park covers 35 acres.

Another "Luna" opening will occur at Washington on May 21.

The park project at Point of Pines near Boston has fallen through. It is an ideal spot, but the owner, named Baldwin, has peculiar ideas of his property and a park proposition. He refuses to give a long lease, and no promoter will attempt the risk without that assurance at least.

The work of preparing the opening next week of White City, Chicago's summer resort, is being pushed rapidly by Manager Howse. All of the buildings are being repainted and refurnished. Many additional structures have been built to accommodate the new attractions, such as Midget City, Kellar's Blue Room of Mystery and a reproduction of the Chicago fire. Among the other new attractions are coasters, a circus of wild animals and vaudeville in the new theatres. An elaborate revival of Pain's "Last Days of Pompeii" spectacle will be one of the strong features during the months of July and August.

Riverview Park, Chicago, opens May 26. Many improvements on the grounds have been made, particularly the addition of ten acres of land, giving the resort an inclosure of fifty acres. Among the new features for the opening are "The Pike" and "The Jungle." The latter will have an Igorrote Village. Bohumir Kryl, the Bohemian cornetist and bandmaster, has been engaged for the opening. Other organizations to be heard during the summer are Weill and his band, Patsy Conway's University Band of Ithaca, N. Y., Herold Herman's Band and an Indian band from the Government's Indian School.

Lake View Park at Terre Haute, Ind., opens May 13 with vaudeville as one of its features.

SUMMER PARKS

Dreamland, Decatur, Ill., has a new vaudeville theatre, and will open for the season May 20.

Wonderland in Danville, Ill., and White City in Springfield, Ill., will offer vaudeville this summer.

Electric Park at San Antonio, Tex., opened April 21 under the management of S. B. Wise. It was estimated that over twenty thousand visitors attended. Amusements of all kinds are offered and the circle swing, which is continually patronized, is beautifully illuminated at night with over 2,500 lights. This feature may be seen for miles around. The park is not finished as yet, but when completed it will rank among the popular resorts of the Southwest. The Electric Park baseball grounds are situated in the park. The Electric Park Theatre is open and giving comic operas. Business has been big since the opening night.

The Hot Wells Park is now in its fifth week since the opening and under the new management has improved considerably. Large crowds in attendance afternoon and night. Schuermeyer's Park has the German Tyrolean Warblers for its attraction, and these artists have been a big card for the park for the past several weeks. Summer roof gardens open here June 1.

Highland Park at York, Pa., will open May 26 with the Spring Garden band.

The Binghamton Railway Co.'s summer park, the Casino, will open its vaudeville season May 28. Ross Park will also be formally opened on that date. J. P. E. Clark is manager of both. Baker's Band (W. H. Baker, conductor, Binghamton, N. Y.), has been engaged to furnish the music at these two resorts.

The White City, Binghamton, N. Y. (Wm. C. Kendal, mgr.), will open on or about May 28. The New York Vaudeville Contracting Co. will furnish the attractions for this resort.

The Interstate Circuit, which controls a number of Southern vaudeville houses, expected to have a string of summer parks this season, but has abandoned the idea, having commenced to look round too late.

Glenwood Park at New Albany, Ind., will open May 28. The Seward Stock Company will be the attraction. Dr. Ed R. Perry is the park manager.

Luna Park at Pittsburg opened last Monday. This is the first of the Northern summer places to do so. It is the idea of the Ingersoll people who own the Pittsburg Luna to see if an extra month may not be added to the park season by opening so much earlier. It is a question of weather.

A new park in Baltimore, the plans having just been completed, is expected to open July 4, perhaps sooner. The traction company will be behind the venture, and the amusement privileges have been let to M. J. Fitzsimmons. It will

be called Bay Shore Park, and is located on the strip of land known as North Point, projecting into Chesapeake Bay. There will be a 1,000 foot pier and a 6,000 foot sea wall.

River View in Baltimore will be considerably improved. There will be 55,000 lights, and the Royal Artillery band will play an engagement. Four new attractions have been placed in the park since last season—a Hale's Tour, Temple of Mirth, Japanese Tea Gardens and a Roller Coaster. River View will open about Decoration Day.

The Ingersoll Companies are working on the proposition previously mentioned in Variety. It is to build six new parks for next season, backed by a combination of capitalists. Only the larger cities will be considered in the selection.

No one seems to know who is behind the White City to be made out of Woodside Park in Philadelphia.

The theatre at the Athol, Mass., park will have an enlarged stage this summer capable of playing all kinds of acts.

Maurice Boom will book about the same number of parks for the coming summer. Increased prices in comparison to former years are being paid for vaudeville acts, Mr. Boom states.

Knabenshue, the airship man, has been booked to play the Ingersoll parks at Washington, Scranton and Cleveland.

Thomas Moore, formerly of the Wonderland park at Revere Beach, is now in Schenectady, N. Y., looking after the new resort there.

The Alstro park in Albany, Max Rosen's latest acquisition, will open May 30.

Riverview Park, Aurora, Ill., opens May 30 with vaudeville and outdoor features.

A new scenic railway has been added to the remodeled Sans Souci Park, Chicago, which opens May 19. The vaudeville bills in the theatre will be among the best to be seen in Chicago this summer.

A tent theatre is planned by J. J. Dashington for Clinton, Iowa.

It is not generally believed, although the plans be finally focused, that the new Fort George Summer Amusement idea of Thompson & Dundy's will be a paying proposition. There are many features which mitigate against the possible success. The confined area is one of the largest drawbacks. There is no water front, the space running in triangular shape to the promontory where the Casino now stands. It overlooks the Harlem River, but there is no natural growth on the site, nor any scenic beauty. Fort George for years has borne a disreputable reputation, having degenerated into the Coney Island of years ago, drawing the lower classes from the East Side who visited the place for the purpose of obtaining a long trolley ride for five cents, the transfer system on

the surface roads allowing fourteen miles to be traveled for one fare one way. The most serious impediment to the success is transportation. There can be no incentive to the middle classes to visit Fort George through a ride in the subway in the oppressive weather, and regardless of the means provided for lifting the crowds up the hill, experience has taught the city folks that the ride in the underground in hot weather is injurious and uncomfortable. Fort George is an unlikely location, and although the rougher element be excluded permanently, there will have to be an extraordinary amusement feature installed to attract the respectable portion of the city who can and will spend money for the inner attractions. The location has been passed up by some of the best informed summer amusement promoters in the country as impossible.

Some comment is heard among the park men in this vicinity concerning the policy of the Dreamland management. It is apparent that there is little if any money being spent for spring advertising purposes, and there seems to be a distinct disinclination to spend money even for paint to freshen up the buildings. Almost the only buildings that have been renovated are those of concessionaires. It is said the building given over for the last few years to "Fire and Flames" will be untenanted this season. This building has a frontage of something like 300 feet, and should it remain unoccupied during the summer would represent a diminution in receipts to the corporation of \$30,000.

Plans have been laid even to the model having been made of a spectacular production for the summer resorts based on the San Francisco disaster. The idea originated with Edwin J. Austen of the Austen-Bradwell-McClellan Co., and the firm has been in receipt of many applications for the use of the new attraction. It will be somewhat similar to the Johnstown Flood in design and size.

Vinewood Park, Topeka's summer resort, opened May 5. It is controlled by the Topeka Street Railway Company, and has many styles of amusements in addition to its regular theatre. Innes' Band is here this week.

An open air theatre will be built at Glenhaven Park, near Rochester. Frank Melville will do the booking.

May 26 will be an eventful day along the list of Frank Melville's parks. Fourteen of those he does the booking for will open on that date.

Vaudeville patrons of Fort Wayne Ind., are rejoicing over the change in management of the theatre at Robinson Park, as the latter will this season be under the sole direction of F. E. Stouder, who will finish a most successful season of 28 weeks of the continuous at the Masonic Temple on May 20. The offerings during the season have been supplied by the Western Vaudeville Managers' Association, and have been of such type as to enforce the habit upon the great majority of amusement seekers of our city, and

Cobb's Corner

May 12, 1906.

No. 11. A Weekly Word With WILL the Wordwright.

That soothing, swinging, scintillating, sinuous strain you just found yourself humming is "WALTZ ME AROUND AGAIN, WILLIE," by Will Cobb the Wordwright and Ren Shields, the "tune tinker."

The new Blanche Ring hit, and a regular Ring song, rings true.

RING SONGS ARE GOOD—

Ringers are not.
I don't want to be too stern in my remarks, but don't let them hand you a lemon.
"Waltz Me Around Again, Willie" is published by F. A. Mills.

WILL D. COBB,

Wordwright,
48 West 29th St., New York City.

as the bills presented at the Robinson Park theatre during the ensuing summer will be of equal quality many enjoyable evenings are anticipated. In addition to the above mentioned improvement, the Park management has installed a number of outdoor amusements of the scenic railway sort and have repaired as needed both pavilions. The theatre will open May 27 with a particularly strong bill, which will be enumerated next week.

The Mammoth Luna Park which is being erected in Mexico City is nearing completion. A. P. Gillespie, of the Ingersoll Company, has been superintending the work. The park is to cost when completed \$350,000. It will be the largest of its kind in the world, and will be occupied throughout each season by attractions sent there from the States. It



CARLETON MACY.

Now on the Poli Circuit with his wife, Maude Edna Hall, presenting their entertaining one act comedy, "A Timely Awakening."

will be run as a concession from the Mexican Government. The new Mexican Park will be opened about June 15, 1906.

Ingersoll's Luna Park, Cleveland, opens its second season May 15. The management has made preparations to entertain 75,000 on this the first birthday of the immense pleasure resort. It will be "Anniversary Day."

Frederick Ingersoll, the head of the Ingersoll Amusement enterprises, and Elwood Salisbury, the manager of the Cleve-

land park, have devoted nearly all their time during the winter months planning the improvements and arranging for Luna's second season.

The free attractions, the most expensive in the country, many of them direct from the New York Hippodrome, will be presented on an immense stage just erected. A beautiful band rotunda surrounded by 5,000 chairs will be completed by opening day. The most famous band leaders of the country with their players will appear at the park.

Cool and rainy weather at Fort Worth, Tex., is keeping people indoors and away from the parks.

The Illinois Zoo at Springfield, Ill., which contains 238 acres and borders upon the Sangamon River, will when completed be one of the largest amusement parks in the Middle West. Work is progressing upon various parts of the grounds and a large tool house has just been completed. A number of animals have been purchased and more will be added soon. Plans are drawn for an 1,800 foot velvet coaster, and Charles McLaughlin, the secretary, announces that the opening will occur in July. White City will open May 27. The largest roller coaster is completed and several other attractions are well under way. Mildred Park has expended \$25,000, and issues a neatly printed booklet describing the many improvements made and attractions added.

"Happyland" at Winnipeg, Manitoba, is ready for the opening which will occur on May 21. This park has made a record in building operations. Ground was broken on March 15 last. It is an Ingersoll enterprise.

CORRESPONDENCE

ALPENA, MICH.

BIJOU (Stell and Denison, mgrs.)—Week 7: Fair show. Devan and Curtis, good; Florence Kimmert illustrated songs, always a hit; Mohler and Baxter misad connection and did not appear; Ida Russell, character, won the house, very clever act; Marshall and Ewin, fair.

GEO. J. OUELLETTE.

ATLANTA, GA.

STAR (J. B. Thompson, mgr.)—Week 7 presented a well selected bill to good houses. W. Z. Rogers opened with "The Heart of Joy," assisted by the entire company. Kittle LaWolf, baritone soloist, fair; Seymour and May, comic sketch, average; Ida Bell, buck and wing dancer, went well; Harrigan and Giles in "A Little Bit of Nonsense," well received; Charles Lindley, tenor, in illustrated songs, scored; Martine Sisters, in comic songs, pleased; Florence Moore, singing and dancing comedienne, good; The Durands, roller-skate buck dancing, clever; concluding with moving pictures and a one act musical comedy by Ed Jordan and the company, "Two Old Sports," which received applause. BRUX.

BALTIMORE, MD.

MARYLAND—(Fred C. Schanberger, mgr.)—Week 7, to good houses: The entertainment opens with La Vigne and Leonard, comely jugglers, average; St. John and Le Fèvre, singers and dancers, went well; May Duryea and W. A. Mortimer in their playlet, "The Imposter," pleased greatly; Johnnie Johns, blackface comedian, is very clever and scored heavily; Grace Field and her girls give an artistic act; John C. Thorne and Grace Carleton, comedians, are entertaining; Cook and Madison, in a comedy act, evoked much laughter. The kinetoscope concludes.

GAYETY (W. L. Baltauf, mgr.)—Week 7: Bob Manchester's Crackerjacks, to big business. An excellent show with a splendid chorus well costumed. The performance opens with a burlesque, "The Razzle-Dazzle Girls." The olio comprises Tokio, Japanese juggler; Lillian Held, comedy singer; Charles and Anna Glocker, comedy sketch, "The Frenchman and Society Belle"; Shepard Camp, blackface comedian; Hennings, Lewis and Hennings, musical comedy skit, and Darras Brothers, acrobats. The entertainment closes with the musical burlesque, "Nature in Marble Hall."

MONUMENTAL (Joe Kernan, mgr.)—Week 7: Fair houses. Miner's Americans open with their two act farce entitled "A Yankee Doodle Girl," and between the acts the olio is introduced.

ELECTRIC PARK'S opening attraction at the

Casino will be the Great Lafayette and his company, May 28.

THE LYRIC (Bernard Ulrich, mgr.)—Week 7: Capacity houses. "Pop" concerts for a series of two weeks by the orchestra of the Metropolitan Opera Company, under the direction of Naham Franko.

SPECIAL.—There are rumors here that a New York syndicate is trying to purchase suitable space for the construction of a Hippodrome in this city. They have an option on several sites.

G. J. WOLFF.

BATTLE CREEK, MICH.

BIJOU (W. S. Butterfield, mgr.)—Dan Robey, blackface comedian, good. Carl Raymond is a comedy acrobat singer and dancer, and pleased every one. Clifford Wilkins in the illustrated songs made good as usual. Leon and Bertie Allen in comedy and song, fair. Louis Adams, violin virtuoso, made a hit. Freeze Brothers, tambourine spinners, very clever and pleased. Cinetoscope feature, Market street, San Francisco, before the earthquake and fire.

N. RITCHIE.

BRIDGEPORT, CONN.

POLIS (E. B. Mitchell, mgr.)—Bill 7: Mason and Kelly and company presented "The Onion Trust," good; Howard and North, good; The Two Meers, good; Leighton, Leighton and Leighton, fair; A. O. Duncan, good; Trimble Sisters, good; Benios, fair; electrograph.—NOTE.—The vaudeville season closes this week for the season.

W. J. BYRNE.

BURLINGTON, IA.

GARRICK (Vic Hugo, mgr.)—The bill of week May 7 headed by the Scheck Brothers, two of the cleverest athletic entertainers ever seen here. Billy Hines, good vocalist and dancer, well received; Anna Barton and company in a comedy skit, "The Professor and the Scrub Lady," scored heavily; William McBride, comedian, made good; Vesta Montrose sings creditably; biograph closes the show. Next week: James Durwin, Herbert and Willing, Warren and Brockway, Dave Brock-erick, Jessika.

D. G. C.

CHICAGO LETTER.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle)—Mabel McKinley occupies the headline position on the bill and proves a drawing attraction. She has well chosen songs, some her own compositions, all scoring heavily. James J. Morton follows a close second to Miss McKinley in the amount of applause. His monologue is refined, smart and humorous and delivered in a convincing manner. Paul Sandor's dogs show new ideas in animal discipline, while Dan Sherman and Mabel De Forrest in a comedy sketch entitled "The Fall or Poor Arthur" more than please the audience. They are clever and talented entertainers and the success they achieve is due to their original methods. Mosher, Houghton and Mosher, blackface comedians, well received. They are probably the best in their line seen here. Stanley and Wilson offer vocal and instrumental selections, and please the auditors to the extent. Alice Lyndon Doll in vocal selections received good favor. "The Saintly Mr. Billings" is offered by Emmet DeVoy and company. It is a comedy sketch with some good dialogue and well arranged situations. On the list of comedy acts are also Dixon and Fields, whose line of German dialect talk gained many laughs. Naomi Ethardo, a Parisian acrobat, shows good feats, and Castellat and Hall in a comedy sketch are pleasing. (Chicago) Renrol plays violin and sings well. DeVere and DeVere, singers and dancers, complete the bill.

OLYMPIC (Abel Jacobs, mgr. for Kohl & Castle)—Arthur Dunn and Marie Glazier returned with their comedy sketch and duplicate their previous success. Herrmann the Great plays his third engagement in this city. He holds the keen attention of the audience and entertains for thirty minutes with his clever and mystifying tricks and illusions. Ferry Corvey, musical clown, is new to Chicago. He is a good pantomimist and a better musician. Gleasons and Houlihan are excellent dancers. Wornwood's Monkeys and Dogs present one of the best animal acts here. Cameron and Flanagan know how to comedize and dance. Frank Hayes, as an exaggerated spinster, has a number of good parodies. Harry Brown is a singing cartoonist, and his act pleased. Midge, Hicks and Montgomery present a sketch entitled "Smith the Wonder," which is liked by the audience. La Tell Brothers show gladiatorial poses and gymnastic feats that receive continuous applause. Edith Richards is a musician and her selection won favor. The comedy juggling of Frank La Dent and a sketch offered by Buckingham Comedy Four make up the balance of the bill.

HAYMARKET (W. W. Freeman, mgr. for Kohl & Castle)—Edna Wallace Hopper moved over from the Majestic with her singing quartet and pleased the clientele of the Haymarket. Nat Haines is the laughing hit of the bill. He has an abundance of good stories. Julia Ritz and company present a clever comedy sketch entitled "A Quiet Life" that pleases. Damm Brothers, acrobats, are good, and Al Carleton amuses and entertains with jokes and parodies. Hacker-Lester Trio repeated their comedy circle act, and Leah Russell shows the type of "Yiddish" girl to good advantage. Bar and Bertha Grant receive much applause for their singing and dancing. Lazar and Lazar have a neat comedy musical act. Others on the bill are The Durbvelles, Katie Collins, Lindstrom and Anderson, Royer and French, and Will Eske. The bill as a whole is a good business continuing excellent.

INTERNATIONAL W. S. Cleveland, mgr.)—Edward Waldman and company head the bill in a condensed version of "Dr. Jekyll and Mr. Hyde." Associated with him on the list of vaudevillians are De Draw Trio, Harry Howard, Flora Moore, Noblette and Marshall and Charles McAvoy. SID J. BURNS (Sid J. Burns, mgr.)—The stock company offers the usual good burlesque, with comedians, singers, dancers and an efficient chorus. Mme. Amato, a Parisian pantomimist, is featured. In the olio are the Rackettes, a novelty musical act. Harry Harvey, who plays a part in the burlesque, has been placed in the olio. His Hebrew dialect is good and dancing above the average.

TROCADERO (I. M. Weingarden, mgr.)—The Parisian Widows is one of the strongest burlesque companies seen at this house. The two musical offerings are excellent. Ben Welch is featured. In the olio also appear Horan and Kennedy and Valmore Sisters.

FOLLY (Empire Theatre Company management)—Sam De Vere's Own Company is the attraction. The first part of the burlesque is only of a mediocre kind but the closing piece, "The Mimifit," is one of the best seen in a burlesque theatre. The best number in the olio is offered by Andy Lewis. Others who appear are The Scrodes in an acrobatic comedy act similar to Rice and Prevost; The Irwin Trio, comedians and singers, and Keene, comedy juggler.

TEKIN (Robert T. Motts, mgr.)—This cozy little theatre is located on State and Twenty-seventh streets and is under the management of Mr. Motts, who is well known in Chicago as an experienced purveyor of amusements. The fact that he is colored and the theatre frequented by people of his race does not seem to affect the attendance by white folks. The bill this week includes Dare Devil Castelan in a sensational cycl act; The Waltons, Chinese impersonators; Trask and Gladden, Beale Babb, Shields and Melbrig, Frank Walsh, Baker Sisters and Alden and Trilbille.

NOTES.—Jeanne Brooks (the girl with the smile returned from a Western tour and was booked by William Morris over a circuit of parks with Eastern time to follow. Andy Lewis, who is featured with Sam Devere's Own Company this season, contemplates reentering vaudeville. Herrmann the Great will lay off during the summer to prepare his new act for next season. After her tour of the Kohl & Castle theatre, Edna Wallace Hopper will join The Three Graces at the Chicago Opera House for the summer. A. E. Myers, Chris O. Brown, W. S. Cleveland and several others are arranging a big vaudeville bill to be given at one of the downtown theatres for the benefit of stricken actors in San Francisco. A new ten-cent vaudeville theatre has been started at 129 South Clark street, Chicago, under the management of Charles J. Carter.

FRANK WIESBERG.

CINCINNATI, O.

COLUMBIA (M. C. Anderson, mgr.)—The various acts presented this week are exceptionally good. John Birch, "the man with the hats," made his first appearance to Cincinnati audiences and more than made good. Watson, Edwards and Watson have improved their act, which is now very funny. Steele, Doty and Coe have a pleasing musical turn which is not long on new ideas. Charles Harris and Edna Harris made a big hit. Frozini, a Russian accordion player, made his initial bow to local audiences and created an excellent impression. Dickie's, strident comedians, do some very heavy lifting feats which are clean. Picolo Midgets proved the best midget act seen here for many years. Lee Harrison, late of Rogers Brothers' show, does a clever monologue and singing act.—PEOPLE'S (James E. Fennessy, mgr.)—High School Girls, T. W. Diggins, mgr.—The best show seen at this theatre this season. Nat and Sol Fields, brothers of Lew Fields, are the life of the burlesque, "Whirl-I-Giggle." The piece is well staged and the chorus provided with handsome costumes. In the olio The Flying Bauvards performed a number of new and original feats; Billy Hart, assisted by Emma Watson, in "The Cooon Sport," made a big hit and worked hard; Irene Maccord, illustrated songs, good. Hughes and Hazleton, in "Damon and Pythias," have a sketch which is so old as to wobble on crutches, but the efforts of the performers were appreciated. Gillman and Frances, acrobats, were the hit of the bill.—HENCK'S OPERA HOUSE (Jas. E. Fennessy, mgr.)—Billy Kersand's Georgia Minstrels. The first part is appropriately put on. Kid Langford and Billy Kersand have most of the comedy lines and proved good for the blues.—STANDARD (Charles G. Arnold, mgr.)—Rozz Sawyer Company. Al Lee, mgr. The opening skit, "Lady Teazer," was enjoyable. The closing burlesque, "A Night's Frolic," was well staged. In the olio Lew Welch, Hebrew comedian, was very good. Lillian Thelma and Alice Fowler, operatic selections, sing themselves into the good graces of their audiences. Miff and Beecher in "The Last Rehearsal" have an excellent act. Buskirk and Rich, musical act, not above the average. McLain Sisters do a nice singing and dancing act. Comalia and Eddie, jugglers and acrobats, made a hit. The real hit of the show is Riccabono's horses.

H. HESS.

DES MOINES, IOWA.

EMPIRE (M. J. Karger, mgr.)—Week of 7 including James Newton, Drey and company, very good; Raymond Teal, big hit; Acton Taylor company, also very good, heading the bill; Mexas and Mexas, the man with the dog, fair; The Laureles, good; Perle and Diamond, very clever; Appleby, and moving pictures. Business good.—NICKELDOM—Opens May 12. Under canvas, Sells-Flotow Shows, 17.

H. V. REAVER.

EASTON, PA.

LYRIC (S. A. Meyers, mgr.)—Bill week 7 was one of the best seen here. Davey and Phillips, comedy singing, talking and dancing, went big; The Daine Sisters, song and dance, scored; Edwin Adair, conversationalist, good; Musical Naller, good reception; Grand Opera Trio, scored tremendously; Kimball Brothers, singing and talking comedians, made good; Faust Family, four acrobatic marvels, scored heavily; pictures closed.—NOTE.—Mr. Meyers spent the past week in New York in the interest of his house.

MAC.

ERIE, PA.

PARK (M. Reis, mgr.)—The week of May 7 concluded the run of vaudeville at this house. A good bill was presented. A unique act was O'Neill's Minstrels, which went well. Eleanor Blanchard in a monologue interspersed with imitations of the acts of Conlon and Hastings offered the sketch "A Shattered Idol," and won much applause. Stewart and Raymond had a good musical act. Bert Somers and Fred Law was one of the best acts on the bill. The Ahorns, band to hand equilibrist, had some startling stunts. The Parkscope presented views of late scenes in San Francisco. Large business for the final week.

L. T. BERLINER.

EVANSVILLE, IND.

COOK'S PARK (Harry Laurence, mgr.)—Bill week 6 was: The DeAcos, novelty shooting, fair; McKinnon and Reed, comedians and dancers, good; Barr and Evans, comedy sketch, took well; Burger Brothers, acrobats, an excellent act; Madiotti, musical sketch, fairly successful; moving pictures, good. The fireworks were good.—NOTES.—Forepaugh & Sells Circus, 2, drew well, as did Seibel Bros.' Circus, 3 and 4. Sun Brothers' Circus is billed for the 19.

ROBERT L. ODELL.

FT. WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, lessee and mgr.)—The bill week of 7 was one of the best at this house during the 27 weeks the continuous policy has been in vogue. Warner and Lakewood was the opening number, and the acrobatic dancing of Mr. Warner in the garb of a scarecrow was particularly appreciated. Alf Holt was well received and made good; The Pelots, comedy jugglers, played a return engagement and pleased; The Mexican Gonzales was the class offering, their selections being from well known operas, well rendered; Haverly and McRea won their share of approval. The Kinetoscope and Miss Bertha Meyers, two songs with pictures, concluded the bill.

DE WITTE.

FORT WORTH, TEX.

MAJESTIC (Charles R. Fisher, res. mgr.)—Week of April 30: Good attendance to see the closing bill of the season. Chester, equilibrist, has much ability and was well received. Gardner and Revere, dialogue and a little singing; Gardner is very amusing and original. Edward Ke-bort, a local whistler, is clever and received an ovation. Miller-Browning Company, sketch, "Caught," above the average. Willard Newell and company, sketch, "Last Night," is the best seen here. Les Laroses, wire walkers, were graceful and agile. Moving pictures.—NOTE.—Following a visit from Mr. K. St. J. Hobbiltz, secretary of the Interstate Amusement Company, came the announcement that the house here would close the 5th instead of the 19th, originally intended. Younger Bros. Wild West Show, that has been playing the White City here, was forced into the hands of a receiver by the employees, in order to obtain their salaries.

TARRANT.

GLOUCESTER CITY, N. J.

EMPIRE (James E. O'Brien, mgr.)—Week of 7: Ed Morten, cono abouter, immense hit; The Fraleys, comedy sketch, good; Carey and Cotter, singers and dancers, strong hit; Billy Bowers, character comedian, good; Butler and Lamar, big hit, and the Empire Stock in "The Eloquent" well received.—BRIGHTON (Charles B. Young, mgr.)—Little Ivy, child artist, good; Seymour Sisters, singers and dancers, good; Myrtle Young, song and dance artist, big hit; Bradley and Davis, blackface comedians, fair; Marie Abendona, sociat, good; Anna Wright, singing sketch, well received, and May Emerson, soft shoe dancer, big hit.

GLOVESVILLE, N. Y.

FAMILY (Fred De Bondy, res. mgr.)—Week of 7: Carter, Taylor and Sport in "At Camp Rest"; dialogue needs judicious pruning; Bernard Williams will pass; Murphy, Whitman and company in "Old Friends," both members of this firm are excellent, but the two women comprising the company are poor; John K. Coughlin and club swinger, pleased; Toreador Duo, the man, excellent baritone; the woman forces an abnormal warble which greatly mars her partner's purity of tone; motion pictures, Market street, "Frisco, before the cataclysm.

THE AISLE-SEAT FIEND.

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (E. C. Burroughs, res. mgr.)—Week May 6: Fontainebleau, an uncatholical mystery, is the headliner of an unusually good bill. Bonnie Gaylord, who has been seen here before and is popular, scored heavily; Laurence Finch and company have a clever sketch; Delmore and Riley, in a musical turn, pleased; Jack Davis, who did buck and wing dancing on roller skates, and Harry Perrill, song illustrators, and the kindrone close the bill.—SMITH'S OPERA HOUSE (Mrs. W. B. Smith, prop. and mgr.)—Week May 6: May Howard's Extravaganza Company. The burlesques are inferior, but the olio is entitled to honors.—NOTE.—The John Robinson circus will show May 22.

C. H. HALLMAN.

HARTFORD, CONN.

POLIS (Louis E. Kilby, mgr.)—Week May 7: Macy and Hale in a delightful one act comedy, "A Timely Awakening," was the feature of the program. Arthur and Mildred Boyland appealed strongly; The Black Hussars did good work; Blanche Sloan's flying ring act was heartily applauded; The Reif Brothers gave a clever exhibition of dancing; Gallagher and Hill go fairly well; Haswell's character impersonations were below the average; electrograph closed.

WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (H. Hersker, mgr.)—Week of 7, good business. Belle and Richards, musical act, good; John and Mamie Conroy, singers and dancers, fair; Grace and Williams, German comedians, good; La Clair and West, "A Drop In Society," good; James McAlarney, Illustrated songs, fair. Kinetoscope closes.—NOTE.—Immediately after the performance Wednesday evening Mr. Grace and Miss Nellie Ward, of Hazleton, were married.

G. W. K.

INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shaffer Ziegler, mgr.)—Bill for week of May 7 headed by Emmett Corigan and company in "The Card Party." Proved to be quite a novelty and was well received. He was ably supported by a company of four good players. Lew Sully, a local favorite, repeated his success. He is one of the best of all monologists. Les Brown, French jugglers, gave an interesting exhibition, and Patrice and her as-

alant players enacted "Gloria." The playlet was well acted, and although strictly conventional in plot and treatment, seemed to please. Agnes Mahr, successful with her graceful dancing; Dick Lynch, bright specialty, featuring his satire on illustrated songs, and La Mont's first costumes furnished an attractive act. The Grand's season comes to an end with the week of May 14, the headline attraction being Ahd 'el Kadir and his three wives. LOUIS WESLYN.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.)—The bill week 6, the closing week at this theatre, is the most expensive ever seen here as far as players' salaries go. The entertainment is a good one. Probst, who imitates the call of birds, is in a class by himself and was the hit of the bill. Ahd 'el Kadir and his three wives gave a performance in rapid picture painting which pleased. Allan Shaw gave an excellent and interesting performance in coin manipulating. The Holdsworths gave a novelty duo, singing and dancing act. Colon, Ward, Dobbs and Hayes, the World's Comedy Four, made good. Willy Zimmerman wins much applause with his imitations of famous composers. Karno's London Company gave a clever sketch entitled "A Night in an English Music Hall." The Orpheum closes Sunday, May 13, with a performance by amateur talent. The season has been a very successful one.—CENTURY (Joseph Barrett, mgr.)—Miss New York Jr. Company is the attraction week 6. It is a good show and did good business. Olio has some good acts. Week 13: Empire Burlesquers.—MAJESTIC (Fred Waldman, mgr.)—The Bon-Ton Burlesquers are doing big business week 6. Olio is replete with good vaudeville turns. Week 13: Black Crook, Jr.—NATIONAL (Dr. F. L. Flanders, mgr.)—Vaudeville, week 6.—YALE'S (Lloyd Brown, mgr.)—This theatre has one of the best bills seen here this season. FAIRPLAY.

KENOSHA, WIS.

BIJOU—Week of May 1, a record breaker. The first half opened with Coleman and Meris in a refined fancy shooting act. Billy Anderson, illustrated singer, has a rich baritone voice. James F. Derwin, ventriloquist, keeps the audience guessing. The Five Lovelands in their original musical act introducing Selah, the young violinist, proved the hit of the bill. Gordon Eldrid, mimic, closes the show. The last half of the week brings an even better performance than the first half. The Three Kidders in their scenic production, "Circus Day," open the show. The Kidders are good. The Three Mueller Brothers, hoop rollers, deserve the applause they get. Auer and De Onzo, in the rag-picking act called "Bunch of Mishaps," are clever. Morris and the blackface comedian, keeps the audience in an uproar. The Five Lovelands close the show. AL NICHOLS.

LITTLE ROCK, ARK.

MAJESTIC (Fred B. Crow, mgr.)—Bill of April 30 included Whiting and Broeze, song and dance, fair; Mr. and Mrs. Alfred Kelcey, sketch, good; Gilliland and Perry, Wabland and Tekla, Coda Bench Turner, Hare and Thomas, Castlet and Hall, and Majestograph. Coming, May 7: Willard Newell and company, Ashley, Miller and company, Chester, Gardner and Revere, Charles McAvoy, Les Laroses.—FORREST PARK (Charles T. Taylor, mgr.)—Week of May 7: Hayward, Conroy and Hayward, Dave Nowlin, Rader Bros., Mack Wheeler, and the kinodrome.

LOGANSPOUT, IND.

CRYSTAL (Tom Hardie, res. mgr.)—Good business. Stephens and Aphel, society entertainers, received applause. Sumner, in songs, well received. The Three Hilliers, in a novelty act, good, but dress poorly; Eddie Horan, comedian, proved a clever dancer; Elmer Metzger and kinodrome.—DOWLING (J. E. Dowling, res. mgr.)—Mr. Dowling has severed his partnership with Lawrence Russell and offers a good bill for week of 7, including Budd Brothers, comedy acrobats, good; The DeLacey, singing and dancing act; Marion Livingston, contortionist, clever; McCarvers, in songs and dances, made good; Clark Gandy, monologist, tickled 'em; etc. Satisfactory business. REVELO.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr.)—Brindamour, the jail breaker, is held over for week, escaping from the straight jacket. The surrounding bill includes The Fetching Brothers, "A Musical Flower Garden," scored heavily; Felix Barry and company, in "The Boy Next Door," fairly well liked; Byron and Langdon in "The Dude Detective," went big; Patty Brothers, acrobats and head balancers, good; Mary Goggins, the "Blind Melba," good; Morton and Diamond in "My Brother," Reception, worked hard. Next week: James J. Corbett headline.—NOTE.—Brindamour has accepted a challenge to escape from a packing case. DAVE CHASE.

MARION, INDIANA.

GRAND (H. G. Sommers, lessee; Sam Pickering, local mgr.)—Week 7: Fred and May Waddell, McKay and Fredericks, Lena Davenport, Harry Johnson, Hazel Robinson, illustrators; Grandoscope.—CRYSTAL (J. H. Ammons, prop. and mgr.)—Crystal Circuit)—Mulvey and Ward, "The Wise Kid," and "The Crazy Sourette"; Burke and Urline, the "Automobile Girls," dancers; The Lynns, headliners, singing, dancing, parodies, etc.; Charles Ross Phillips, illustrated songs; Kinodrome.—NOTE.—The Fraternal Order of Eagles held their annual memorial services at the Grand Theatre Sunday, May 6. Attendance good. Feature, the address of Past Worthy President Sam Strickler. Manager Ammons was taken suddenly ill Saturday evening, May 5, and for a time was in a serious condition. He is reported better to-day. WETZEL.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr.)—The last week of the Orpheum's season promises to give that house almost record breaking business. Foy and Clark in "A Modern Jonah," here the first time, head the bill and make a big hit. Ferguson and Passmore make good through Ferguson's hard shoe dancing. Thomas J. Keogh and company (Ruth Francis) in "The Way He Won Her," good series of imitations by Keogh. George Austin Moore, in songs, well received. Mitchell and Cain as "The Frenchman and the Other Fellow" have unusually good conversational act in one. Marvelous Frank and Bob have a better act than last season, largely through the introduction of comedy ladder work. Beale French, child prima donna, opens the show satisfactorily. CHIAPIN.

MONTREAL, CAN.

SOHMER PARK (Lavigne and Lajoie, mgrs.)—Same good bill opened by Lavigne's Band concert, which went good. Bending Bonda, contortionist, showed a clever turn. Hall and Gardner's perch act took well. The Two Wilsons, comedy revolving ladder act, went big. Robert Lee, clown juggler, made a hit. Young Emilio, local bag puncher, took well. Pictures closed an exceptionally clever bill. Attendance, 5,000.—ROYAL (H. C. Egerton, mgr.)—Week 7 saw the Tiger Lillies open to good business and presented a fine show. The costumes are exceptionally rich and the chorus fine. Ricky W. Craig is assigned the leading comedy. Carver and comedienne, received much applause. "The Tigerscope" showed new pictures.—STANLEY HALL—8 and 4 nights. Cometa, mind reader, is drawing well.—NOTES.—The American Noveltyscope Company opened 5 on St. Lawrence street a moving picture amusement place to fair business. The Automatic Vaudeville Company, St. Catherine street, has installed a "Toulescope" of motion pictures, on the five-cent continuous plan. AL M. PRENTISS.

MT. VERNON, N. Y.

NEW ORPHEUM (S. M. Stalnach, mgr.)—Bill week of 7 includes Ed Mullen and his dogs, fair; The Lowrey Sisters, in songs, dances and changes, who pleased; Charles B. Lawlor and daughters, big hit; Ethel Clifton and company in "Billy Backing's Baby," good; Gordon, Vidocq and Flynn in "The Widow's Courtship" had the audience screaming. Willis and Lewis, comedy acrobats, excellent; and Black and Jones, colored comedians, fine, a clever pair. The Kinetograph closed. PETER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.)—Week May 7. The bill was well balanced throughout and brought forth big business as George Fortescue, of musical comedy fame, with his San Toy Girls. S. Miller Kent has a return engagement in his playlet "Just Dorothy." Those fond of good singing hugely enjoyed the melody of the Zingari Trio. Mlle. Latina was billed as the physical culture girl—she is. Comedy galore was introduced by Northville and Nicholas in "The Ladies' Tailor." The Brooks Brothers were funny, but should chop a little on the drink talk. Davis and Walker entertained well. The Jewells have improved their manikin act wonderfully and the minstrel first part and electric fountain ballet are cleverly worked up.—WALDMAN'S (W. S. Clark, mgr.)—Week May 7. "Irwin's" Big Show played to big crowds. The musical acts, "The Only Pebble on the Beach" and the "Wives of the Sultan" introduce the full strength of the company and a few extra comedians in the shape of Will Cohan and Chas. Buckley. Next week, "The Gay Morning Glories." JOE O'BRYAN.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Bayless, mgr.)—This is the closing week of vaudeville at Hathaway's. Pat Rooney and Marion Bent, good; the Kitzfuka troupe of acrobats, clever performers; Harry and Kate Jackson, laughing hit; The Dixie Serenaders sing and dance well, as do Neff and Miller in a blackface turn; Billy Leighton's monologue needs some newer stories; the Musical Thors give an instrumental act, with some singing. KNOT.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; J. H. Docking, mgr.)—Week 7: A well balanced bill was presented to fair business. Hungarian Boys' Band, excellent; The Motor Duel (reviewed under New Acts); Dixon and Anger, German comedians, made a hit; Burton and Brooks in "The Limit" did well; Ida O'Day, a dainty banjoist; Kressell's dogs introduced the dog with a serpentine dance, a decidedly unique act; Kelly and Kent in a hodge podge of comedy songs and dances, fair. W. J. F.

NEW ORLEANS, LA.

GREENWALL (Henry Greenwall, mgr.)—Harry Hastings' Black Crook Jr. gave eight extra performances commencing 6. They offer "Dr. Bunyon Outdone" and "Caught in the Act." In which slapsticks and bricks furnish the comedy element.—NOTES.—Henry Russell has engaged in Little Nordica to head his company at the French Opera House. Pythians held a festival at Athletic Park 5. O. M. SAMUEL.

NORFOLK, VA.

ACME (Wilkinson & Manzie, props.)—Week 7: The Eagle Girls Burlesque continue to please. In the olio: Rena Dushan, singer, poor; Marie Bell, dancer, fair; Edith Duquaine, illustrated singer, poor; Sadie Berger, imitations, fair; Annie Haviland and Alvin Loomas as the Society Girls, fair; Lizzie Henderson, toe dancer.—BIJOU (Charles West, res. mgr.)—Johnnie West's musical comedy, "The Hilly City," this week. Annie Harris, Mabel Brown, May Kelly, Margie Maxwell, Nellie Alquist, Bessie Clay, Margie La Mont, Zetta Arlington, Dolly Young, Elsie Fay,

Louise Dollard, May Bell, Harry Shaffer and Johnny West furnish the olio.—AUDITORIUM (James Barton, prop.)—Johnson and Rentz, "Trip to the Orient," one laugh. In the olio: Wood Sisters, song and dance, good; Sullivan and Lagrand, society sketches, above average; Starr Sisters, character change, fair; Trisile Adams, illustrated songs, good; Kirk Sisters, aerialists, fair; James Neary, wooden shoe dancer, good; Johnson and Rentz close the show.—MANHATTAN (Criblain Brothers, props.)—John J. Madden's farce comedy, "Maiden's Picnic," postponed; Beatrice Clay, song and dance, good; May Roach, singer, fair; May Harvey, shadowgraphs, fair; Fanny Barry, mirror dancer, pleased; Lillie Lewis, character change, good; May Lemuels, illustrated songs, fair; May Penman, sketch entitled "Johnny and I," pleased; Emma Wallace, illusionist; Vessella Madden, singer, fair; Maudie Patterson, "The Human Fly," was the feature of the show; Bob Somerville, Kid Kehoe and Thirbert Hartler gave an exhibition of wrestling.—NOTES.—Abb Smith, proprietor of the Comique Theatre, Richmond, Va., is in the city remodeling the Bijou. The Eagles' carnival opened to big business. The Cary troupe of acrobats were billed as a special feature. WM. P. HOPE.

NOTES FROM RINGLING BROS. WORLD'S SHOWS.

We are now in the fifth week of what promises to be one of the most successful seasons the Ringling Bros. have ever had. The autohodge, or "Dip of Death," as performed by Amy Radford, was the magnet that drew large crowds to the Coliseum in Chicago for three weeks. During the last week hundreds were turned away nightly unable to gain admission. Our opening in St. Louis was very large and we had many theatrical visitors. Our route lays due east.

The European acts which were imported have all proven to be big successes, especially the Three Ernesto Sisters, the De Kocks, and Marguerite and Hauly.

Variety has proven a very popular paper among us and is being read on all sides. OLLIE YOUNG.

PAWTUCKET.

NEW PAWTUCKET (J. W. Capron, mgr.)—Week of May 7: Rosaline McLaie, a very clever child artist; Leonard and Bastedo, fine singing and talking act; Dan Collins' monologue is good; Paul and Reynolds, musical act, takes well; La Bell's songs are good; Gertrude Dian Magill, assisted by M. F. Ryan in "Snow Town," good and clever acting.—NOTE.—Mr. Nick Williams, stage manager for the New Pawtucket Theatre, may be seen at Rock's Casino this summer for Manager R. A. Harrington.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.)—A bill without a "sketch" programmed was the chief novelty this week. Diminutive Katie Barry, the English comedienne, can be credited chief honors, her sketchy being "pleased," with a song in which she used a "plant." Luigi Rossi's trained horse, Emir, was a big feature. Melville Ellis was cordially received in his pianologue. On Monday he sang a number used by Villa Holt-Wakenfield last week, but changed later to Harry Davenport's "celebrity" song. Ellis, now playing in a sort of a harem for six rounds indicated by his singing. Richard F. Outcault, the cartoonist, drew "Buster Brown" pictures, accompanied by a monologue. The sketches were amusing. Cliff Gordon proved a big hit with his stump speeches. Brown, Harris and Brown offered a little bit of everything and got good applause for their efforts. The Camille Comedy Trio burlesqued difficult tricks on the horizontal bars and won laughter. Irene La Tour, a clever contortionist, and her dog "Zaza" gave an interesting act. Innes and Ryan and the Delmore Sisters had ordinary singing acts. Delmore and Onelda, in a burlesque, Emerson and Omega, in a worn specialty; Lilly Seville and Harvey and De Vera also appeared. The Globe of Death held over. A number of excellent views of the San Francisco ruins were shown in the kinetoscope.

CASINO (Ellas, Koenig and Lederer, mgrs.)—The Moonlight Maids presented "A Night in Newport" and "The Diamond Palace" to pleased audiences. There is a big company, plenty of musical numbers and a fairly good looking chorus. Treasurer Gus Schlesinger had his benefit Friday night and had several added features and a big house.

TROCADEIRO (Fred Wilson, mgr.)—Billy Watson and his company entertained all week and pleased with the burlesque numbers "Miss Clover" and "The Bashful Venus," in which he and Harry Montague were the chief entertainers. Numerous musical numbers featured both burlesques and the chorus was up to the usual Watson average.

LYCEUM (J. G. Jermon, mgr.)—The New York Stars with Bobby Raymond heading the company offered two lively burlesques which were seen in this city earlier in the season, and they repeated their former success. The Majestic Four, Corbly and Burke, Lena La Couvier, Raymond and Clark and others offered specialties. Business, average.

BIJOU (G. Dawson, mgr.)—Two attractive burlesques were the principal features of the Merry Burlesquers. The olio was up to the standard and included the Stewarts, Grover, Higgins and Bergman, Nibbe and Bordeaux, the La Toy Brothers and others.

BON TON (Lilly Tyson, mgr.)—Maryland Tyson and the stock company presented a pleasing comedy and there were several vaudeville acts. Some pictures of the San Francisco fire were shown.

NOTES.—Neil McNeill appeared as Truthful Twister in "Rosalee," taking the place of Clarence Wilbur. McNeill was no improvement on his predecessor, the principal fault lying in the fact that the part is a very poor one. KINKS.

PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.)—Oreste Vesella's Banda Roma presents the biggest musical

act ever seen at this house, and appears to surpassing advantage, for a concert band is not essentially suited to a theatre. Vesella has acquired some of Crestore's physical and directorial abilities, but seems to be a more accomplished musician. The band gives a concert that has real harmonious beauty, as well as some odd and interesting features. A combination of national and sectional airs makes the greatest popular hit of the program. "The Sunny South" is a spectacular act, introducing dark melodies in a bold setting. Both the singing and the dancing are above the average. Charles Prelle's dog act brings down the house. The canines are made up to represent humans, ponies, elephants and chariot horses, while Prelle does some good ventriloquist work with the animals as subjects. Bert Leslie and Robert L. Dailey make their usual hit in "Tomfoolery." The Herzog-Camara trio of female equilibrists do some daring head balancing. Janet Melville and Erie Stinson make the audience happy with their imitations and songs. The Rooney Sisters do some good singing and dancing. The Marco Twins have a grotesquely funny act that they could make far better without much trouble, and some of the coarseness might be eliminated. Juggling Mathews do some good work along stereotyped lines. Alexander, soprano, pleases, and Louise Arnot and Tom Gunn have a good Irish sketch. Paul Barnes has a funny monologue. George W. Hussey is a fair ventriloquist. The moving picture vaudeville of the San Francisco disaster command intense interest and sympathy. The bill this week is about the largest that has appeared at the Grand, numbering some ninety persons.

THE GAYETY (Jas. E. Orr, mgr.)—The Blue Ribbon Girls burlesque company play a return engagement, and the excellent vaudeville presented is their drawing feature. The first farce, "Caught with the Goods," is bright, and Gus Adams, Charles C. Drew, Lulu Ryan, Emma Wood, Joe Herzog and Stella Gilmore made the most of their opportunities for clever comedy work. The same people have the leading parts in the second farce, "The Laundry Girl's Vacation at St. Louis Fair." The olio is headed by the Ten Red Hussars, a company of girls who render dashing hand melodies with ability and were in high favor with the audience. The Austins present a good tambourine act and as a finale each of them keeps 14 spinning simultaneously. Adams and Drew have a clever nonsense turn, as also have Lillian and Sid Sidonia. The Harmonious Four sang better than is usual with such quartets. Olga Oille plays the violin and was much liked. The World Trio does excellent singing and dancing. Big houses.

THE ACADEMY (H. W. Williams, Jr., mgr.)—T. W. Dinkins' Yankee Doodle Girls hold the boards with one of the best burlesque shows of the season. Everybody worked hard. Frank Murphy, George Guhl, Jack Magee, Louis Schoenwerk, Myron Baker, Anna Yale, Sadie Huested and Ruth Jordan led the fun in the opening farce, "Mildlife Insurance," and the closing one, "A Trip to the Hippodrome." The chorus is bright and shapely. The Baker troupe of trick cyclists are the headliners in the vaudeville portion of the show. Fox and Duball are clever and do some fine novelty dancing. Guhl and Yale have a talking and singing turn that delights the patrons. Etta Victor, gives good contortion act. Murphy and Magee pleased with a funny Irish act and had to respond to five encores, and Schoenwerk, "The Talkative Trickster," closed the bill. MADAME PITT.

PUEBLO, CO.

EARL (G. M. Morris, mgr.)—Week of 7: H. Jackson, contortionist; Pat and Emma Dalton, comedy sketch; Brandon and Harvey, singing and talking act; Drake and Morgan, comedy sketch; Farmer and Mother Jones, trained pigs, and others. Good business.—GRAND OPERA HOUSE (M. P. Johnson, mgr.)—May 6: Empire Comedy Company (burlesque). Fine business. E. D. SCOTT.

READING, PA.

ORPHEUM (F. D. Hill, mgr.)—Week of May 7: McWatters and Tyson in a very pretty musical comedy number that was well liked; Bobby North, the Hebrew comedian, splendid monologue; Roberts, Hayes and Roberts, went well; Flisk and McDonough, novel sketch, received their share of applause; Eckhoff and Gordon play well on several instruments; Diamond and Smith, with illustrated songs, good. The Carson Brothers opened the show. Next week: W. H. Murphy and Blanche Nichols Company, Frank Hall, Five Society Belles, Spaulding, Lew Wells, Walter Daniels, Cardowne Sisters and the kinetograph.—NOTE.—Next week will be the last week of vaudeville in this house this season. MACK.

SAN FRANCISCO, CAL.

I was over in Oakland yesterday, mainly to visit the Bell Theatre, the only playhouse in operation on either side of the bay, and incidentally to gather news of interest to the profession. But I will first review the show.

They gave out no programs. Every act was new to me, so names will necessarily be omitted, but the show as a whole was excellent, although there is room for improvement in several of the acts presented.

The male member of a team opened the show with a song and sang it very well, but was a little too strenuous in his actions. Then the other half of the team essayed a tough girl, and grossly overdid it. After a little talk they gave us some burlesque drama, a la Jules and Ella Garrison, but not so good.

Following these came a reel of pictures which made a hit with the audience, although rather old, but I presume films are at a discount around this neck of the woods just now.

Next bill was a ring performer and he was very good in spots. He spoiled his act by some poor mandolin playing on an instrument that was lying from the trapeze by his heels. While the

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out of tune as well as out of place, while hang-audience applauded, it surely must have been because they were glad it was over with. The rest of his act was good.

Then came an illustrated song that wasn't, because a girl played the melody on a violin instead of singing it, while they threw pictures on a sheet, and a little boy in the gallery sang the chorus.

The next act made the hit of the afternoon. What their names are I don't know, but I presume they are some "Comedy Four" (quartets nowadays usually call themselves that), and they were good—good singing and good comedy—a rare combination. The audience applauded them all through the pictures that followed.

Bothwell Brown's Gaiety Girls closed the show and pleased the people, although I am rather tired of this sort of thing.

As a whole, the show was worth ten cents of anybody's money. Every other house in Oakland and San Francisco dark. B. D. C.

SHAMOKIN, PA.

FAMILY (W. D. Nelids, mgr.)—Bill for week 7: Bud Farnum Trio, comedy instrumentalists, good; Huston and Dallas, comedy jugglers, very good; Topack and West, fair; Cavana, wire equilibrist, good; Grace Lyons, as the tall talker, poor; Harry Green, illustrated songs, and the kinetograph. E. J. MILLER.

SPRINGFIELD, MASS.

POLI'S (J. C. Criddle, res. mgr.)—Ward and Curran lead off with their familiar skit, "The Terrible Judge," which has some good laughing features. The fantasy "In the Swim" shared second honors. Grant and Stoddard (locals) are a lively pair of burlesquers and make a big hit. Octave Bailleuette does some skillful juggling on the slack wire. Harry Green has some good parodies; Morrell and Deely in a minstrel act pleased; The Elgona Brothers, acrobats, good; the electrograph closed. **NOTES**—The Nelson is dark this week and will probably open the 14th. Plans for the White City park are drawn but question of a theatre is undecided. FRANK McDONALD.

ST. LOUIS.

The theatres had a shade the best of it so far as business was concerned on the Sunday openings here this week. However, Forest Park Highlands enjoyed the patronage of 20,000 visitors, who for the first time pay 10 cents admission.

COLUMBIA (Frank Tate, mgr.)—Charles E. Evans and company in their comedy playlet, "It's Up To You, William," headed the program and made quite a hit. Mary Dupont and company and World and Kingdom pleased immensely in their presentations. The remainder: Fay, Coley and Fay, The Lippincotts, Sadl Alfarabi, Marion Hyde, Rappo Sisters, Wynne and Winslow, Barry and Wolford, The Lamolines, and Kinsdrome.

FOREST PARK HIGHLANDS (John D. Hopkins, mgr.)—The Salvaggia, Folly Dancers, were the best feature of the program. Ramsey Sisters do a catchy comedy talking and musical act. The Boothback Quartet are good singers. Lillian Chick does a "Loop the Loop" stunt which is a clever arrangement of black art. Madam Ramona is a good singer. Kyles' band is a drawing card.

GAIETY (O. T. Crawford, mgr.)—Rose Sydel is making her third visit here this season. Jimmy Mack, a comedian of no mean ability, has a strenuous time of it from curtain to curtain as a general knockabout. Everybody from Campbell to the chorus girls takes a fall out of James. He lands out at the comedy there is. The Weston Sisters and Vera Harte do not display their capabilities to much advantage. Relyea, physical culture exponent, should devote more time to actual work than to self-advertising.

STANDARD (Leo Reichenbach, mgr.)—Pat Kelly in his role of Simple Simon in the opening act of Kelly & Woods' big show, renewed his acquaintance with his St. Louis following, which is legion. The lady chorists look good and the olio, with the exception of the Golden Ballet, is strong. The Revere Sisters put a lot of vim into their work. Kennedy and Evans made quite a hit

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with their monkey assistant. Their comedy is good and up-to-date. Ira Kessner has a good illustrated singing act. Daisy and Reno do some very good barrel jumping tricks. Orth and Fern are very clever in their piano playing and singing, and their comedy is up to the minute.

AIRDOME (O. T. Crawford, mgr.)—Among the vaudeville acts here this week the Danson Sisters are the cleverest.

EMPIRE (M. Gallagher, mgr.)—The Novasio Sisters and the new motion pictures serve as good entertainers.

FAMILY (H. Lundanger)—Powers and Freed, very good musical artists; Vera LaConte, illustrated song singer, and the moving pictures are used between the dramatic acts.

NOTES—Rose Sydel was under the attendance of a physician Sunday. Joe Walsh of the Standard will look after the advertising of West End Heights during the summer. Work is progressing rapidly on the building of four new airdome theatres for O. T. Crawford. Chet Crawford of St. Louis will not have Sea Beach Palace at Covey Island; he will be located at the roller rink at Brighton Beach. Ernest Hogan of vaudeville fame heads the Rufus Rastus company at the Grand next week. Ike Lande of the Gaiety will work this summer with Tate's "Fighting the Flames," which opens at Joplin, Mo., Thursday, Suburban Park, West End Heights.

JOE PAZEN.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.)—Week 7: A strong bill to big business, headed by The Red Hussars assisted by Hilda Clark. The act is different from anything presented here and was a decided hit. Rossow Bros. made good and were received with great applause. Chalk Sounders, a comedy cartoonist, made a fair impression. Murphy and Willard, very funny and pleasing. Fleurette De Mar and Tom Fortune was one of the weak spots of the bill, and failed to make good. Hawthorn and But's dancing was well received, but their comedy stuff failed to please. Melnotte, Laniolo and Melnotte, on the slack wire, was the best ever seen here. Next week: Kaufman Troupe, Quaker City Quartet, Maymie Remington, McCrete and Poole, Lawrence and Harrington. **NOTE**—The Rapid Transit people have announced that The Valley Theatre will open the first part of June and will be run the same as last year, with vaudeville the attraction. SAM FREEMAN.

TOLEDO, OHIO.

ARCADE (W. W. Lamkin, mgr.)—Clayton White and Marie Stuart in "Paris" have one of the best acts seen at this house this season. Bertha House, a Toledo girl, did well with popular ballads. The Musical Simpson pleased, Fred Watson and Dolly Morrissette do various stunts in singing and dancing, as do the Three Cartmells. Palmer and Johnson have an act in which Palmer does some whistling. Queen and Boss appear in a neat dancing act. The vitagraph closed the bill. Next week: Watson, Hutching and Edwards Company, Herzog-Camaros, Carlin and Otto, Carroll Johnson, Four Emperors of Music, Pero and

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TOPEKA, KANSAS.

NOVELTY (A. H. Hagan, mgr.)—Week April 29 was a banner week. The local lodge of Elks had charge of the house and capacity ruled. One night Dick Cooley and his wife went on for a turn. Mr. Cooley is the baseball player who is now owner and captain of the Topeka ball club. Mrs. Dick Cooley is a capable actress. Both have retired from the stage and only went on to help out the lodge. They drew the banner house of the week. The Imperial Quartet was well received; Du-Bell in his trapeze performance was clever; Jennie DeWees, trick violinist, as good as has been seen here in a long time; DeVerve, comedy contortionist, came in for applause. **STAR (Roy Daniels, mgr.)**—Still drawing the crowds. A new act was put on this week at this house in addition to the regular performance, in which Harry Lewis and Marjorie Lake took the lead. LOUIS H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—A good bill from start to finish pleased fine audience week of 7. Redford and Winchester, funny juggling act; McMahon and Chappelle have a funny skit; The Carter and Waters company presented "Like Wise McConn"; Snyder and Buckley, clever musicians; The Four Lukens, casting act; Emma Carus rendered new songs, well received. A novelty was McMahon's Minstrel Maids and McMahon's Watermelon Girls, which gave every satisfaction. Coming: Virginia Earl and her Johnnies, Three Dumonds, Patty Brothers and Wilson Trio. **STAR (F. W. Stair, mgr.)**—With pretty scenery, a good chorus, several pretty girls, two good burlesques, The Washington Society Girls drew well 7-12. The feature of the olio was Ah Ling Foo, a clever conjurer. Elsa Leslie caught on with her popular songs. A pleasing dancing act is given by the Lynnothe Sisters. Bumper houses have been the rule. Next: Tiger Lilles. HARTLEY.

TRENTON, N. J.

TRENT—Week of May 7: Hallback and Parquette in "Darktown Arguments," fair; Al Spaulding, very funny; George O'Ramey is clever; Wilfred Clarke, assisted by Miss Theo Carew and company, very good; Fitzgibbon McCoy Trio took draw well 7-12. The feature of the olio was Ah Ling Foo, a clever conjurer. Elsa Leslie caught on with her popular songs. A pleasing dancing act is given by the Lynnothe Sisters. Bumper houses have been the rule. Next: Tiger Lilles. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.)—Week 7: William C. Schrode and company in a minia-

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I want to hear the real old thing,
When the fife and the drums go sing, sing, sing;
Let them play the tunes my father sang
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If they strike up Paddy Flynn,
Then Legorra I'll join in;
Tell the band to play an Irish tune.
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ture Humpty Dumpty act, was amusing; Sa-Haras, while not entirely novel, was mystifying; Herbert's dogs perform some marvelous feats; Fields and Wolley, two German comedians, are amusing; Louise Brunella, vocalist, received applause; John J. Feely, Irish comedian, won approval; Tom Almond, eccentric dancer, got generous applause; The Brownings, fair; pictures closed. J. J. M.

WHEELING, W. VA.

BIJOU (Harry W. Rogers, mgr.)—Week 7: Opened to big business. Juggling De Pontas, clubs and hoops, clever; Madeline Diston, singing comedienne, went big; Sabine and Dale, "The Wit Wags," fair; Emma Connelly, illustrated songs, good; Clark's educated dogs and ponies, well received; two series of moving pictures, excellent. J. M. W.

WORCESTER, MASS.

POLI'S (Charles Fonda, mgr.)—Week of 7: The Lasky-Roife Quintet in a novelty musical act are the headliners. It is the best act of the kind that has been given here this season. Asminta and Burke in an aerial act are fair; Ford and West fared well in a funny skit; Bettina Bruce and company in "The Ashes of Adam" made a decided hit; Sylvester, Jones and Pringle, in a singing act, were received with spontaneous applause; The Golden Gate Quintet were good; MacCart's dogs and monkeys were good, and the pictures closed. **PALACE (F. A. McCarthy, mgr.)**—Nellie De Grasse, with illustrated songs, and Murphy and Sullivan are sharing honors. Lamont and Paulette in a funny sketch entitled "The Escaped Lunatic," made good, as did Charles Hamilton. The burlesque "A Dog House" closed a fine bill. **NOTE**—The White City opens May 19 with many new attractions, including a new theatre and dining hall. HARLOW L. STEELE.

YONKERS, N. Y.

DORIC (Henry Myers, mgr.)—Good attendance and good show. Chassino, the shadowgraphist, went strong; Carr and Jordan in a "Dip in Vaudeville," sketch, good; Shannon and Mack, a talking, singing and dancing act, went well; Tanner and Gilbert in "How to Make Love," went strong; Eckert and Berg in an operatic sketch went good; C. W. Littlefield, mimicry and monologue, went well; Frank Hall, juggler, went well. Mr. Hall's act is a sequel to Tom Hearn's. The pictures pleased. ELZIE.

YORK, PA.

PARLOR (William Fyle, prop. and mgr.)—The notice of this house closing came Saturday morning (5) and was a great surprise to York theatre-goers. A great falling off in attendance was the cause. Mr. Fyle will spend a month at Atlantic City, after which he will return here to superintend extensive improvements. Prof. John Bray, of the orchestra, goes to Easton, Pa., to assume the management of the theatre at island Park. The house is to open Aug. 20. CHAS. M. GARLINGER.

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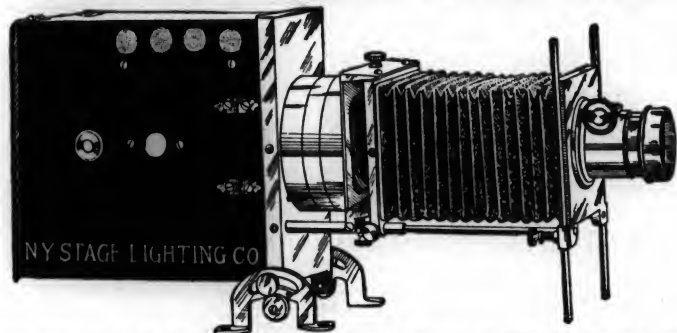
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VOL. II., NO. 10.

MAY 19, 1906.

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KEITH ON TOP.

Vaudeville history has been made the past week and the returns are not yet all in.

After the defection of F. F. Proctor from the Morris office to the Keith Agency, followed S. Z. Poli.

With the exception of Percy Williams and Hammerstein, any of the present Morris list who may decide to abide hereafter under the Keith wing will excite no surprise.

The secession of Proctor came at a panic time in vaudeville and had the moral effect of throwing the other managers booking through the Morris office into a momentary state of collapse.

There are now many new houses on the Keith route sheet. Proctor contributed five and Poli six. Including the Trent Theatre and Henderson's at Coney Island, Keith has gained thus far fifteen new bookings, while Morris has been depleted twenty.

The additions give Keith thirty-four weeks direct from his own booking agency, without the Western time, generally conceded to be at his disposal just now, which would place the disposition of over fifty consecutive weeks without a return date for such vaudeville acts as the Keith Booking Agency may prefer.

This route may still be further added to if others remaining in the Morris office decide to join the opposition, and may be increased by one or two if Poli is allowed to carry out his building plans in Seranton and Wilkes-Barre.

The Morris office is left with thirty weeks, other than summer parks. In the present excitement this may be decreased materially.

The desertion of Proctor and Poli leaves Morris with time in New York City only to offer for big acts. Whether the conditions prevailing with further add large houses time will develop.

The new combination places B. F. Keith in mastery over vaudeville in the East at this date. Credit for the procurement of F. F. Proctor to the Keith side is given to J. Austin Fynes, who engineered the deal. E. F. Albee, Keith's general manager, attended to Poli, who was in a deplorable state of mind at the time.

ANOTHER "MERGER."

The outcome of the combination formed by Keith-Proctor-Poli in which Klaw & Erlanger are interested will undoubtedly be a union between William Morris and the Shubert-Belasco-Fiske combine.

WILMER & VINCENT STICK.

Despite the reports during the week that Wilmer & Vincent having three houses booked through the Morris houses had joined the Keith brigade, the fact remains that the firm up to Thursday still included its houses in the Morris list and stated positively that they had no present intention of removing them.

WHAT DID K. & E. RECEIVE?

That Klaw & Erlanger received some substantial benefit from the Proctor-Poli-Keith consolidation is generally understood, Mr. Erlanger having been frequently consulted by all parties. "The Syndicate" may have assured those in interest that they would be protected as far as laid in its power, but for this assurance someone must have paid.

THE PROCTOR-KEITH DEAL.

To many who had had no intimation or were not conversant with the conditions surrounding F. F. Proctor, the three-sheeted announcement that he had connected himself with B. F. Keith fell like a thunderbolt.

The newspaper work on the merger, which evidenced the fine hand of J. Austin Fynes, Mr. Proctor's former general manager, had the desired effect. It was more injurious to the office of William Morris than the loss of the Proctor houses by themselves.

Mr. Proctor's course during his vaudeville career has been erratic as far as the booking end has been concerned. A member of the Association of Vaudeville Managers when that body was first organized, he left the organization within a short period afterward, booking direct thereafter, which he had done before with the aid of Clinton Wilson and Jo Paige Smith.

After leaving the association Mr. Proctor continued his independent bookings until he entered the office of William Morris.

F. F. Proctor and B. F. Keith have never been on what might be called intimate terms, either in their business or friendly relations. Keith declared that Proctor attempted to cheat him out of the glory of having originated the "continuous," and there has been bitter feeling between the two.

Various reasons have been ascribed as to why Proctor joined Keith. They are that Proctor believes he can profit more by Keith bookings; that his bills under the Morris regime were too expensive, and that there was conflict in one agent placing all the bills in the only New York houses that played feature acts.

Another reason may be found in the agreement between the two parties. Proctor's Twenty-third Street, Fifty-eighth Street and Newark theatres were placed in a pool at their market value, including goodwill, with Keith's Union Square and Bijou theatres, the latter having not yet opened in Jersey City. The balance was found to be in Proctor's favor after totals were reached, and Mr. Proctor received the amount of surplus in cash.

The amount remaining was capitalized, a corporation formed and the shares equally divided between Proctor and Keith.

Through his manner of agreement Proctor is bound to Keith for ten years or until such time as either buys or sells.

The Proctor houses in Albany and Troy and such acts as may be played at the Fifth Avenue and 125th Street theatres will be booked through the Keith Agency, although not included as assets in the corporation formed.

WEBER & RUSH NOT DECIDED.

Contrary to the general impression, Weber & Rush with vaudeville theatres in Schenectady and Binghamton, N. Y., also Lawrence, Mass., have not left the Morris office as yet.

Whether the firm will take their houses into the Keith booking agency L. Lawrence Weber declines to say.

Williams' Orpheum Theatre in Brooklyn closes for vaudeville June 2; the Alhambra in Harlem on the 9th. The closing date for the vaudeville season at the Colonial has not yet been set.

THE POLI-KEITH DEAL.

The terms under which Poli entered the Keith Booking Agency would indicate that the threat of "opposition" was the whip which drove Poli in.

According to the agreement made between the two managers, Keith is to withdraw from Worcester, Mass., leaving Poli alone in that city, while Poli is to give up his proposed vaudeville house in Jersey City, and allow Keith to open the lately acquired Bijou Theatre in the Jersey town without opposition.

In Worcester Poli had not a great deal to fear from Mr. Keith. Keith had repeatedly attempted to secure the Franklin Square Theatre there, which would have been formidable opposition, the present Keith house in Worcester never having been accepted seriously as a playhouse, but through the antipathy and influence of P. F. Shea, one of Keith's former associates, the Boston manager was unable to lease it.

Poli is a foreigner, Italian by birth, and before becoming a vaudeville manager had neither money nor a great deal of business experience.

With the astute and able assistance of William Morris, to whom Poli is indebted for whatever success he has met with, he accumulated wealth rapidly, but invested it in new theatres, taking pride in the fact that he "did not owe a cent" on any of his buildings. When Keith threatened opposition in Hartford and New Haven, two cities where the most profitable of Poli's houses are located, Poli succumbed easily, having the Proctor example to follow.

Keith has no financial interest in the Poli circuit. The arrangements made were on a basis of bookings only.

J. AUSTIN FYNES' SHARE.

That J. Austin Fynes was instrumental in bringing F. F. Proctor and B. F. Keith together is practically conceded, and his consideration for the success of the promotion is differently appraised.

The general understanding is that Mr. Fynes received shares in the Keith-Proctor corporation approximating \$30,000.

By some it is believed that he received \$25,000 in cash, while others have the impression that Fynes has an assured income from the parties for some time to come.

How far the purchase of the Fifth Avenue Theatre property by Mr. Fynes, now under lease to Proctor, entered into the negotiations may be gauged from the fact that that theatre has been a losing proposition for the Proctor management the past season.

It is doubtful if he regretted the notice served upon him to vacate after May 1, 1907, according to the terms of the lease. Mr. Fynes served such a notice immediately upon purchasing the property at auction, although it has been stated that the property was bought privately before the sale and sold from the block to see if a profit would result.

HENDERSON GOES, TOO.

The summer vaudeville show given by Fred Henderson at Coney Island will shortly book through the Keith office. "Henderson's" has been booked by William Morris for some seasons, but owing to the manager's business connections with the Orpheum circuit a shift has been effected.

SULLIVAN-CONSIDINE A FACTOR.

What seems to be the largest factor in the vaudeville situation at the present time is the Sullivan-Considine circuit of theatres known as "ten-cent houses," comprising the theatres controlled by the Pacific Coast Amusement Company (Sullivan-Considine) and the International Theatre Company.

These two circuits are so closely affiliated that they are practically one, with John J. Ryan, the president of the Pacific Coast Company, acting for both.

The Western Vaudeville Association, whose interests might be most directly affected by the smaller circuits, has made several attempts to reach an agreement. The W. V. A. has proposed an alliance for protection under which each shall pursue their present policy of giving high and low priced shows respectively.

While this may work to the advantage of the Western people it would be of no material assistance to the cheaper circuits. They stand in no danger of opposition at their scale of prices from the other, while the Western Vaudeville Association has every reason to fear that the houses of the Sullivan-Considine Company and its affiliation, some of which are located in the larger cities, having the better vaudeville theatre of its members, may be devoted to the better grade of attractions, thereby becoming an opposition of moment.

The cheaper houses have no future backward. The higher priced shows are affecting them, and if any progress is to be made it must come through an increased admission. Several towns in the East are covered by the "ten-cent" circuits, and if the Western Vaudeville Association is successful in co-operating, it will place it and the new Keith combination in an extraordinary position of strength.

If the Sullivan-Considine houses should go into the Morris office it would place it on a firm basis for bookings and might lead to many complications in the Keith combination.

If history repeats itself vaudeville will be at odds and ends again within the usual period, a year. "Opposition" is always the cue for a vaudeville manager to hang out the white flag. May of each year usually brings the changes.

The Sullivan-Considine houses might start the whole wheel revolving once again. The cheaper circuits have nothing to gain in one direction; all to gain and nothing to lose in the other.

If they remain neutral they remain stationary.

"EMPIRE GIRLS" DESERT.

"The Six Empire Girls," one of Dolly Bell's English "girl acts" brought over here by Ida Carle, the agent, and playing the Western Wheel of burlesque, has left the Bell management.

Charles H. Yale, the manager, is said to have enticed them away and they will play in one of his companies next season.

Miss Bell will ship over another set of young women called the "Bijou Girls," to take their place.

A LONDON OFFICE.

A London office for the newly combined vaudeville interests is in prospect. The expense will be jointly shared by the Western Vaudeville Association and the Keith office.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
THE VARIETY PUBLISHING CO.
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Editor and Proprietor.

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Vol. II. No. 10.

VARIETY announces "fairness" as the
policy governing it.

It is conducted on original lines for a
theatrical newspaper. Whatever there is
to be printed of interest to the profes-
sional world will be printed without re-
gard to whose name is mentioned or the
advertising columns.

"All the news all the time" and "ab-
solutely fair" are the watchwords.

The reviews are written in a strictly
impartial manner and for the benefit of
the artists.

VARIETY is an artist's paper, for the
artists and to which any artist may come
with a just grievance.

VARIETY will not burden its columns
with "wash" notices; it will not be in-
fluenced by advertising; it will be honest
from the first page to the last.

Los Angeles finished a 28 weeks' tour of
this country to-night and on Wednesday
of next week will sail for home.

Allie Gilbert has disbanded her "Sum-
mer Girls." In September she will go
abroad with a new single act.

Louis Wesley, the agent, says that An-
drew Mack will receive \$2,500 per week
for his coming vaudeville engagement.

George Wessells, who has played legiti-
mately, is another who will be piloted into
the varieties by Reich, Plunkett & Wesley.

Little Elinore Daly, daughter of Nellie
Daly-Moran and F. Daly Burgess, who has
been dangerously ill, is on the road to
recovery.

Lily Seville, the English singer, will re-
turn to London in two weeks, coming
back in the fall to continue bookings now
entered.

The comedy juggling act known as "The
Two Ashtons" has been dissolved. Bebe
Ashton remains with "The Utopians" bur-
lesque company.

The latest issue of "Hash," Eddie
Clark's press sheet, made its appearance
this week. It contains among many sharp
remarks some good advice.

Dr. Wilder, the father of Marshall P.
Wilder, was removed this week from his
apartments in the Alpine Building to the
hospital. Dr. Wilder is ninety years old.

It is not believed that any of the con-
tracts now outstanding over the Proctor
and Poli circuits will be cancelled
through the change of booking agents.

Trixie Friganza retires from the cast of
"The Three Graces" at the Chicago Opera
House in about two weeks. The indica-
tions are that she will become a vaudevil-
lian.

Fred Niblo and his wife, Josephine Co-
han, sail to-day for Naples, Italy. Before
returning toward the end of August an en-
gagement will be played at the Palace in
London.

Abbie Mitchell, with her "Tennessee
Students," who were billed to open at the
Colonial this week, did not arrive on the
steamer in time. The Cuttys replaced
them.

Max Hart, who has been for several
months in the office of Jack Levy, is now
in charge of the bookings of the estab-
lishment of Albert Sutherland in the St.
James building.

Jeanette Priest, who played "Mugsy"
in "The Maid and the Mummy," is think-
ing of vaudeville. If her thoughts come
out right, Reich, Plunkett & Wesley will
handle the case.

Nat Haines winds up his season of forty
weeks on June 4 and immediately after
that will take passage to Europe. He
will return to spend the balance of the
summer in the Catskill Mountains.

The Keith people will probably not take
any decisive steps toward any end they
may have in mind, for the present at
least. The artists will be lulled into a
sense of security, if that is possible.

Mary Tully, who has been the support
of James J. Corbett in his vaudeville
sketch, will join Charles Hawtreys' broth-
er when the latter appears in vaudeville.
Corbett's season will have closed by that
time.

Lind, who has been playing on the Bar-
rasford tour in England, will return soon
and open his American time September 3,
playing the Morris weeks in New York
first. Bookings have been secured by
Ida Carle.

Stanley Murphy, who has been with the
"Maid and the Mummy," is about to take
the vaudeville plunge instead of his usual
summer stock engagement. He will ap-
pear in a one-act playlet written by his
brother.

A new act entitled "The Golfers," con-
sisting of five girls and boys, will shortly
be seen in the local vaudeville houses.
There has been some new and original
music written for it. Jack Mason will
produce the act.

Marion Bent, the pretty young wife of
Pat Rooney, will undergo a slight opera-
tion shortly. The team was obliged to
close at Lancaster last week and will
have to lay off a month to allow Mrs.
Rooney to recover, although the operation
is not a serious one.

After closing a season of thirty-two
weeks in the West, during which three
return engagements were played at Chi-
cago, Herrmann the Great has returned
to New York to prepare a new mystic act
for next season, including an illusion on
different lines than any yet shown.

Cheridah Simpson will appear in Ham-
merstein's with her single specialty for
week of May 21. Miss Simpson plays on
the piano "The Valse de Concert of Wien-
iawski." If it is as good as it reads, the
statuesque "Cherry" has made a hit al-
ready.

Harry Corson Clarke finished his long
vaudeville season at Chicago last week,
having played almost continuously since
September 10. Mr. Clarke may go to
San Francisco to investigate his losses
there. He owned considerable property in
the stricken city.

Harry Leonhardt, the manager of the
Novelty Theatre in Brooklyn, will have
the management of a Pullman car tour at
Niagara Falls this summer. The capital
behind this single operation may extend
itself in no inconsiderable manner if sat-
isfied with the prospects.

After their present engagement with
"The Vanderbilt Cup" closes on June 2
the three Constantine sisters will appear
on the Victoria Roof. A tour of seven
months on the other side, including Ber-
lin, Paris and London, has also been
planned through the Marinelli Agency.

Commissions to some agents are still
due by William T. Grover from engage-
ments played at the Imperial and Am-
phion theatres in Brooklyn while under
his management. The moneys were re-
tained by the management as is custom-
ary, but have not yet been turned over.

C. W. Williams, the ventriloquist, and
his wife (Hilda Hawthorne) are now at
Richmond Hill, L. I. Mr. Williams is
busily engaged building an air ship with
which he will make aerial trips from
Olympic Park, Newark, N. J., the first
week in April. His wife will accompany
him on some of his excursions through the
air.

Through Charles Horwitz, the author,
hitting upon what Jules Ruby, the agent,
considers a happy idea, Mr. Ruby appro-
priated what will be a sketch as the re-
sult, and will produce it as a "girl" act.
It will be named "Levinsky and His Mod-
els," but "Levinsky" in this instance, in-
stead of posing as an artist, will probably
develop as a cloak manufacturer.

Carleton Macy, of Macy and Hall, has
decided that the new sketch recently tried
out by that pair will not do. He has
dropped it for good and declares that the
present offering, "A Timely Awakening,"
is a better vehicle, and unless he finds
something a great deal better between this
and the beginning of next season will use
it again. That will make the third sea-
son for the old sketch.

Lewis McCord, remembered as the head
of "Her Last Rehearsal," was in town this
week, sounding the agents on the subject
of bookings for an act which he has in
mind. The proposed offering is to carry
ten people and has a wild Western
flavor. Mr. McCord found the agents in
a rather chaotic state and not inclined at
this time to project their thoughts further
into the future than the current week.

Mayme Remington, according to the
story that was told in a vaudeville agent's
office this week, has been playing some
politics on her own account lately. The
point of the tale is that Mayme wants
the most energetic of the string of four
that now back up Leona Thurler, and not
long ago wrote to this same pick a letter
offering him a considerable increase of sal-
ary to go with her. At last hearing the
much demanded pick had decided to slay
where he was.

The Entr' Acte, an English theatrical
paper, has been causing some discussion
on the other side regarding the salaries
of artists here on Sunday nights. That
paper claimed the stated price of \$300
for one performance was absurd. It has
occurred, however, in two known in-
stances, Nat Wills and Cissie Loftus. Both
received that sum for one performance
only at the New York Theatre. Several
have received \$200, but the usual high
price is \$150 where only one house is
played.

They are coming pretty easy for John
L. Sullivan these days, as appears from
his reply to an agent who wired him an
offer of \$300 a week to play Montreal.

"My hotel bills and the expense of keep-
ing a sparring partner cost me more than
you offer," replied the ex-champion pugil-
ist to the \$300 threat. "Besides," says
Sullivan, "I have done \$4,000 worth of
business this week." From which latter
statement it would appear that the only
John is something of a diplomat. He is
playing the Star, St. Paul, this week.
Whether the agent will take the \$4,000
bait remains to be seen.

The "five-cent" theatre on Grand street
under the management of Maurice Boom
and Al Fields has its applications for
"courtesies" similar to those of more pre-
tentious effort. Owing to the low ad-
mission price it was somewhat aggravat-
ing to have the "Yiddish" actors in the
neighborhood presume on their profes-
sional relationship for free entrance, so
the information was politely imparted
that, in accordance with custom, ten cents
would have to be handed to the box office
man for the benefit of the Actors' Fund.

After a momentary spasm of surprise,
and some mental calculation, the appli-
cants either paid the regular admission
fee of a nickel or faded away.

Why the Vaudeville Artists of America Should Organize

BY SIME.

The events of the week have brought home to the vaudeville artists with convincing force the imperative need for the thorough organization that Variety has been steadily urging.

In no other manner perhaps so directly could the necessity have been more forcibly impressed, and organization has received an impetus in the past few days promising satisfactory returns.

The White Rats received, it is understood, within three days after the announcement of the new coalition over one hundred applications for membership and reinstatement.

Were the artists properly organized their society would hold the balance of power in any movement or under any conditions, managerially or otherwise.

Vaudeville theatres and managers are a matter of capital. Given a sufficient amount of money and a theatre may be built; likewise with money one may become a manager. Whether successful or no does not enter into the question. If the theatre or manager fails, if the capital is there another may be procured.

With the artist it is talent. He does not require capital excepting to improve his offering. If he is without talent, it is impossible for him to become an artist.

Without the artist the theatre could not not survive and the manager could not exist. Mere money can not produce a comedian, and comedy is the foundation of vaudeville. The comedy may be in the form of a dialogue or action, but to sustain the variety business it is absolutely essential. All other vaudeville is incidental.

The proper organization now of artists will tend to prevent many evils arising at some future date which may compel that step being taken when too late.

The nominations for the annual election of a new head for the White Rats occurs to-morrow, May 20. The election will take place on June 21.

Between then and September 1 a thorough canvass of the artists should be made and an enrollment of all reputable ones without distinction be entered.

PLANS FOR NEW YORK ROOF.

Although the opening date has not been settled for the New York Roof Garden, the major portion of the stage attractions have been decided upon.

There will be a review called "Seeing New York," written by Joseph Hart and Clifton Crawford. It will run about ninety minutes. Mr. Crawford, Carrie De Mar and Al Leech will have parts.

"The Dandy Dixie Minstrels," consisting of about thirty-eight persons of various assorted hues, will be a number, while some vaudeville bookings have been made, notably Salerno, the juggler.

The roof's opening will take place on June 2, 4 or 5. The precise date will shortly be determined.

Virginia Ainsworth, who has been doing a single singing act in the varieties, will quit to take a part in a new musical comedy to be produced early next season.

The incoming Big Chief of the order must be a man of knowledge, experience, and with broad ideas to raise the order to the position it should occupy. He must be so situated that ample time and attention to the duties may be devoted that this may be accomplished.

The most spoken of person in the coming nomination for the position of head of the order is R. C. Mudge.

A circular has been printed and will be mailed to all non-members asking that they join. It is thought that after the annual election the name of the "White Rats" will be changed to either "Vaudeville Artists of America" or something distinctive to be hereafter decided upon. As a name, "Variety Artists of America" would be more sweeping.

Particular attention should be given to a sinking fund. At the present time, if Variety's information is correct, the White Rats have less than \$3,000 in what is known as a "charity fund." That amount represents the total available cash assets of the order.

Some means should be devised to either increase this amount or provide a separate fund. If no feasible plan presents itself, that might be done through the White Rats issuing interest bearing certificates to be subscribed for by members and others.

If no occasion arises for the use of the moneys so gained by the sale before maturity of the certificates, no loss to the order would accrue, as the certificate could bear the rate of interest allowed by a savings bank where the proceeds of the sale could be deposited until needed.

A sinking fund of proportion is second only to organization in importance. A firm financial condition will establish confidence.

There is no plan or proposition involving prestige and revenues that should not receive the careful and due consideration of every member.

Organization is urgent. That must be apparent. Every variety artist ought to assume a personal responsibility that it is arrived at quickly.

KEITH'S NICKELODEON.

Pawtucket, R. I., May 18.

B. F. Keith's theatre opens here May 28 as a moving picture institution with an admission fee of five cents. This change is understood to be by way of experiment, but should it prove a success it is said Keith will turn the Music Hall here to the same use.

A NEW MAN FOR KEITH'S.

It is currently reported that the Keith Booking Agency will add another to its salary list. Many vague guesses have been hazarded as to who it will be. E. S. Keller, of Myers & Keller, has been the most pronounced selection.

Gray and Graham closed the season with the "Kentucky Belles" burlesque show at Minneapolis, May 12. The next five weeks will be spent by the team at their summer home at Roanoke, Va.

THE POSSIBILITIES.

The several "mergers" during the week leave many possibilities for the future.

It is a definite fact that Hyde & Behman and Hurtig & Seamon would enter the Keith Booking Agency, but neither has been invited, although the Hurtig & Seamon firm are decidedly anxious to be taken in.

Were the Keith people to accept this duo or either, it would place them in direct opposition to Percy Williams; Hyde & Behman against the Orpheum in Brooklyn, and Hurtig & Seamon against the Alhambra in Harlem.

B. F. Keith may not particularly desire Williams in his office, but neither has he an overzealous desire to antagonize him, for past experience has proven Williams a fighter. Mr. Williams left the Association of Vaudeville Managers at the time he leased the Circle Theatre, owing to Keith claiming he had broken an agreement. Since that time the Orpheum Company, of which Williams is the president and manager, has collected together the most desirable vaudeville circuit in existence. It has five houses, and all may be reached by trolley car within the limits of Greater New York, while another house is contemplated in the Borough of the Bronx.

The Williams houses, as they are known, have been playing the highest grade of vaudeville, and business has been conducted at a profit, ample proof to the stockholders that the theory is a successful one.

Including the Hammerstein house, there are now four first class theatres in the Morris office where high salaried acts may be played. If the Williams policy is to be adhered to in these houses it will become a difficult matter for novelties and feature acts to be secured, with the limited time that may be offered.

In order to protect the interests of his company, and maintain the prestige his theatres have gained, Mr. Williams may be obliged, if no change in conditions occurs (and he does not enter the Keith office, a rather unlikely contingency), to locate theatres in the larger cities outside of Greater New York to enable a reasonable length of time to be given which will allow of the acceptance of all acts offered.

Short tours deaden the effort in this direction, and some assurance will have to be given promoters and producers.

It will act in a like manner with high priced foreign acts; also "name" acts from the legitimate.

Even though the Keith policy should be radically changed on the salary limit point, that would not benefit Mr. Williams, as a Keith condition would be that no other house outside their circuit be played.

FOUGERE A BIG CARD.

Cables received this week say that Eugene Fougere, who was recently arrested in London for shoplifting, is now the biggest drawing card in the halls over there. She is playing three different theatres each night, and packing each one.

Her trial will occur on the 23d. Meanwhile she is out on bail. The crime is looked upon on the other side as a heinous offense, and if convicted, Fougere is booked to receive the limit.

WHAT IT MEANS.

The captures of the past week in the managerial department by the Keith Booking Agency is full of meaning for vaudeville, particularly the artists and the agents.

While the amalgamation of Proctor and Keith by itself at another time would not have excited an extraordinary amount of comment, the flurry and skurry to reach the Keith camp by other managers after the announcement gives the Keith Agency the majority of bookings of the better grade of houses in the East.

The Keith policy is well established and its principles are no secret. It believes that all business and bookings to be done may amply be taken care of by Keith, but it also takes into consideration the fact that new acts must be secured, and the agency is well aware that the applications that even a monopolized booking office may receive are not capable of producing the feature acts which an experienced vaudeville agent will discover or suggest.

Even though the Keith office places itself in a position of what appears to be complete control, at the present time, that condition will apply only east of Chicago. The booking with and for the Western Vaudeville Association is not done under written agreement as yet, but that may arrive also.

When the moment arrives that the Keith Agency believes itself to be impregnable, then will follow the attempt to weed out the agents thought to be superfluous. Those that remain will be given the option of placing themselves upon what will amount to little more than a salary basis, if they book through the Keith office.

The vaudeville artist differs from Keith's opinion as to the necessity for the agent. With an agent an artist receives what he believes to be value received. What he pays the agent in commissions is given willingly, but to book direct through the Keith office and still be forced to suffer a reduction of salary under the pretense of "commission" appears to be an imposition to the intelligent artist.

He considers if the business of the Keith Agency has grown to an extent that in order to book the various theatres directed through it an office and expensive force are required, the expense for the conduct of such an office should be borne by the various managers associated.

Were he seeking a commercial position a fee would not be demanded by the employer for employing him.

The Keith policy is not to pay high-priced salaries and not to play "big" bills. There is small question that after the weeding process of the agents had been gone through with, or even before, the time offered artists will be conditioned along these lines.

MAY STOP CIRCUSES SHOWING.

Evansville, Ind., May 18.

Owing to the belief of the townspeople that too much money is removed from local circulation each time a circus appears here, the City Council has decided to place a prohibitive license fee hereafter upon all tent exhibitions.

This may cause the shows to cross Evansville off their route sheet.

The regular summer season opened this week at Henderson's Casino, Coney Island.

PERCY WILLIAMS DENIES.

Regarding a printed report that Percy G. Williams would enter the Keith Booking Agency, Mr. Williams had this to say: "There is no reason for the rumor which appeared. I have not been invited to enter the Keith office, and I can not conceive at this moment of any possible inducement that would lead me to do so.

"My policy is so radically different from that of Keith's that we do not infringe upon each other in any way, and I can not see the benefit to either of us in uniting.

"I have in Greater New York five vaudeville theatres, and before January 1 next will have another in the Bronx open for business.

"Three of the theatres are the finest vaudeville houses in the country, each valued at over \$1,000,000, and I would sell them all if I received my price.

"It does not appear to me that there is anything in the present situation to cause alarm. I anticipate no difficulty in securing the vaudeville attractions necessary to maintain the reputation of my houses.

"It was not so long ago that I was approached by prominent capitalists with a view to forming a corporation for several millions of dollars, to securing theatres in all the large cities through lease or by building. I did not do so. Peace of mind is more to be desired than dollars. I intend to pursue the even tenor of my way.

"I have never felt better satisfied with the vaudeville proposition than I do this morning," concluded Mr. Williams, as he sorted out cigar certificates.

PROCTOR IN ATLANTIC CITY.

Philadelphia, May 18.

It was reported with circumstantial detail here this week that F. F. Proctor has secured a site for a big vaudeville theatre in Atlantic City and that the work of building would be begun in time to have the house in commission about October 15. Dr. S. A. Sutorius and W. W. Vamboer were in the Jersey coast resort recently, and it is said they selected the site for the new theatre, the cost of which will be in the neighborhood of \$300,000.

WILL SAM BERNARD PLAY?

A tempting offer has been made Sam Bernard to appear over the Williams circuit in a monologue. The amount of cash weekly offered him is said to be in the neighborhood of \$2,000.

Some years ago Bernard received \$1,000 for a week's engagement at the Orpheum Theatre in Brooklyn. At that time it was asserted that he was the first single act to be paid that amount in vaudeville.

CORT WITH W. V. A.

Chicago, May 18.

During the week the John Cort circuit in the Northwest placed the bookings for its theatres, which will be devoted to vaudeville next season, with the Western Vaudeville Association. All will be booked through the main office in this city.

The Elks of South Bend, Ind., dedicated their new home in that city this week.

THE NEW KEITH-PROCTOR THEATRE

Much speculation has been rampant as to the location of the announced new Keith-Proctor vaudeville theatre in New York.

It is reported that the location will be on Broadway, between Forty-second and Forty-third streets, immediately adjoining Shanley's restaurant.

A row of small wooden buildings are standing on the site now, but no long-time leases exist.

It is understood that the papers for the transfer of the property have been drawn.

NEW HOUSE FOR W. S. CLEVELAND.

Chicago, May 16.

Ground will be broken soon for the erection of a vaudeville theatre which will be ready for occupancy October 1. The exact location of the new house is not known, but W. S. Cleveland, who will manage the theatre, says it will be located in the "loop" district.

WESTERN WHEEL INCREASES.

Messrs. Butler, Lowrie, Jacobs, Fennesy and most of the other important stockholders in the Empire were in conference at the Imperial on Wednesday of this week. After the afternoon session of the confab it was said that the circuit had taken over two new houses, one in Providence and the other in Newark. There will be 37 shows out next season for the Western Wheel. They have 40 weeks to play; the best of the offerings will be booked to repeat somewhere, unless before the time comes for actual routing the number of shows is increased. This is said to be very probable.

WORRIED?

Chicago, May 18.

Jake Rosenthal of Dubuque, Ia., A. Sigfried of Decatur, Ill., C. F. Barston of Peoria, Ill., Jack Hoessler of Terre Haute, Ind., and several other managers of theatres in the Middle West spent considerable time in this city the past week in consultation with the Western Managers' Vaudeville Association. The supposition is that they are planning to frustrate the movement to open theatres in opposition by parties independent of the Western Vaudeville Association.

HOW ABOUT THE HIPPODROME?

There has been some talk that Keith is after Thompson & Dundy of the Hippodrome. Not for booking purposes, but to have an understanding with the firm that they shall either return all acts directly back to the other side, a stipulation which the Hippodrome contracts now carry, or allow such as may be selected to play the Keith time.

What return Keith offers for this concession has not been stated.

SAN FRANCISCO AT "DREAMLAND."

That portion of the "Dreamland" enclosure at Coney Island formerly held by the "Fire and Flame" exhibition will this season be occupied by a massive reproduction of the San Francisco catastrophe.

Henry Lee will have the management and is associated in the venture with several theatrical men.

About 350 people will be in the setting. Space will be provided also for a roller skating rink in the enclosure.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Boston, May 14, 1906.

Editor Variety:

Sir—I should like to warn performers of an express company doing business outside the Twenty-third street ferries. They call themselves the Union Transfer Company. They have a number of boys out to meet the ferry boats and these are evidently under instructions to promise anything in order to get baggage checks. Here is my experience last Sunday: I was approached by one of the boys and arranged to have my baggage taken over to the Grand Central. I had about three hours to cross town—plenty of time for most expressmen—but I wanted to be sure, so I arranged to pay double price and was to get a special run. Not only did they fail to make the special trip, but they did not get over at all until an hour after my train had gone, with my stuff at the bottom of a big load. In consequence I was compelled to wait around until midnight. I had telephoned to the office around train time and was told that "my stuff should have been over an hour ago." I afterward found out from the driver of the wagon that at that very moment he had not left the office.

Irene LaTour.

Kokomo, Ind., May 11, 1906.

Editor Variety:

Sir—Enclosed you will find my latest composition, "The Fun Biscuit." Kindly mention through your paper of its arrival to the profession. I will publish one monthly.

Jeannette Marlboro.

New York, May 13, 1906.

Editor Variety:

Sir—If I am not presuming, I would like to answer Mr. Frank McDonald's query as to the origination of comedy piano playing.

Without a doubt, Will H. Fox is the first to offer this form of entertainment, and without any egotism I can lay claim to being a close second. Concerning Homer B. Mason, will say he is comparatively a newcomer and deliberately appropriated my originations in travesty piano playing. Many others have purloined from me, but none so palpably as in the case of Mason.

Bert Howard, of Howard and Bland.

P. S.—I have programmes to prove the above absolutely correct.

St. Louis, May 12.

Editor Variety:

Sir—During the recent disaster at 'Frisco a great many artists lost everything they possessed and left there without asking aid other than transportation. Having lost all of their wardrobe, they are like a carpenter without his tools. Would it not be a good idea to start a fund among the actors for the actors? Let some one suggest a committee to take charge of the fund and we will start the ball a-rolling.

Geo. W. Barry and Maude Wolford.
Haymarket Theatre, Chicago, Ill.

ROLLER SKATING RINKS GALORE.

The coming summer around New York will see a multitude of roller skating rinks in response to the demand of the fast increasing fever.

The Madison Square Garden will open about May 19 under the management of Harry Pollock and Pat Powers, both well known promoters of athletic events. The Garden will be continued indefinitely as a rink, dependent upon the attendance for longevity.

There is a rink in operation at the present time on upper Broadway and another on Columbus avenue.

In Brooklyn two are about to be opened. Coney Island will have three dancing pavilions converted for the benefit of the skaters.

The Island will also have a new structure built for rink purposes only, where \$15,000 will be spent on the building.

If considered expedient and more profitable, the dancing floors at Luna Park and Dreamland at the seaside resort will be used for skating only during the warm period.

INTERNATIONAL TO BE REBUILT.

Upon the closing of the International Theatre in Chicago, occurring on May 20, it will be rebuilt, and raised from a fourth class house, which it now is, to a fifth class. That number is significant theatre perfection in Chicago, where they count backward.

The Be-Anos cancelled Poli's Springfield Theatre last week.

SAM RICE HAS BIG ACT.

After the close of the Merry Maidens burlesque company late this month, Sam Rice, the principal comedian in it, will play vaudeville in a "girl act," calling it "Sam Rice and His Peezy Weezy Girls." Eleven people will be carried, together with special scenery and electrical effects.



CHERIDAH SIMPSON.

Vaudeville is glad to have her back again. Miss Simpson is rounding out her last few months in the continuous prior to her starring tour in "Red Feather," which begins early in September.

Eddie Foy.
Colonial.

In his annual spring trip to the vaudeville, Eddie Foy, lately of "The Earl and the Girl," has chosen an idea which in its simplicity causes loud and prolonged laughter. It is unlikely that another comedian could have succeeded with it. It may best be described as a travesty upon the quick change act of Henry Lee. Mr. Foy has a similar stage setting, and gives burlesque impersonations of the Japanese Mikado, Admiral Togo, Russian Czar, President Roosevelt, John D. Rockefeller, and also of Elsie Janis' imitation of himself singing "I'm Unlucky." The character of President Roosevelt is far from being a burlesque, however, in the truthful representation Foy gives. A topical verse is devoted to each change, and for the final encore caused by the Elsie Janis number Foy does a song and dance. The applause following this finally obliged a speech of regret on Monday night. A musical conductor is carried bearing a striking resemblance to the theatre's regular leader. Foy scored an unqualified hit. He has one of the funniest acts in vaudeville at the present time.

Sime.

Walter Jones and Mabel Hite.
Comedy Sketch.
Proctor's Twenty-third Street.

The ex-musical comedy stars bring a successful singing and dancing comedy sketch with them from the West, where they have been appearing for some time.

The sketch may have been written in the first place, but the thread of what might be called a plot is all that remains of the text, the act being made of seemingly extemp. funniments by both principals.

Miss Hite has a number of good grotesque dances and a quantity of clever patter. Mr. Jones takes part in the dances, but not greatly to their advantage. As the head of the house with a "morning after holdover," Mr. Jones has some entertaining bits of comedy, but the real strength of the offering is the quaint personality of Miss Hite.

Rush.

Le Domino Rouge.
Dancer.
Proctor's Twenty-third Street.

Scenic and lighting effects worthy of the most elaborate of the Weberfeldian choruses have been provided for the environment of Le Domino's unmasking.

The curtain rises on a full stage with a Moorish scene, the masked dancer sleeping on a dais. She awakes to the strains of a serenade by a Spanish quartet to the accompaniment of guitars and mandolins. Awakening, the dancer removes her mask and moving down toward the footlights begins her first dance to the music of the serenade. There are two other dances, one of them a waltz movement, accompanied by the singing of the four men. The closing dance is the Maxixe.

The stage remains in the half light during the act except for the spot light on the dancer. An appropriate atmosphere, half dreamy, half mystic, is excellently maintained, both in the stage incidentals and by the dancer, herself. Altogether the present vehicle of the home-bred but imported ex-mysterious Domino is a great artistic advance upon her former offerings.

Rush.

NEW ACTS OF THE WEEK

Roland West.
"The Criminal."
Yorkville.

Such faults as Mr. West's little melodrama shows are largely in the construction department. This is the first of the protean offerings to exhibit a flavoring of comedy.

The ground plan of "The Criminal" is the same as "A Case of Arson"—a police inquisition, but there the resemblance ceases. Aged Professor Scribes is arrested for the murder of a girl, the accusation being made by his own son. Under questioning the old man confesses. The voluntary testimony of a newsboy leads the investigation in the direction of the son, and the latter confesses his guilt under the "sweating" process.

Seven characters are introduced, three entirely for comedy purposes. Mr. West was at his best in the character of the old man and the newsboy; and from beginning to end held the interest of the audience.

In its revised form the offering has been given at only a few performances and has not yet found itself. It was presented at the Yorkville Theatre last Sunday night. After a few weeks, when the roughnesses incidental to the breaking in process have worn off, it should be an offering of merit.

Rush.

Eight Allison.
Acrobatics.
Colonial.

It is a long while since the Allison played in New York, having gone direct to Europe after a short engagement here on the occasion of their first appearance. There are six men and two boys. One of the latter is quite young and used as the "flier." It is what is known as a "Risley act," most of the acrobatic feats being accomplished through pedal work. Several new tricks are shown. The youngest boy is cast around in baseball manner, turning doubles easily, which is the least that most members of the troupe also do. There are some good ground tumblers, one black-haired young man in particular. The dressing is in white and could be improved to the extent of having colored trunks, if colors were not worn altogether. The act has much novelty and was thoroughly enjoyed. Closing the bill, it held the house in.

Sime.

Lily Seville.
Songs.
Keith's.

After playing on the Keith circuit out of town, Lily Seville, an English comedienne, is at the Keith Union Square this week singing three of the songs made popular over here by Vesta Victoria. "Grace Darling," "The Artist's Model" and "Waiting at the Church" are given by Miss Seville in imitation of Miss Victoria as closely as it is possible for her to do so. She is lacking in so many of the salient points which combined to create the Victoria furore that comparison is out of the question, but her appearance is an excellent criterion of the value of "Waiting at the Church," her last number selection, Miss Seville receiving two

encores through it. She lacks animation and is defective as a dancer. It might be possible for her to make more of the first two numbers by attempting to sing them in an original style. It would not be harmful, as "Grace Darling" is now given without an atom of expression. Miss Seville is a good attraction for the Keith circuit in comparison to what the original would have cost, but she does not venture into any houses Miss Victoria has played while over here.

Sime.

"The Sleeping Miracle of Strength."
Illusion.
Keith's.

A foreign illusion, produced for the first time on this side at Keith's this week, "The Sleeping Miracle of Strength," will not produce a sensation, although interesting for the curious unable to discover the manner in which the trick is worked. A full stage is occupied by two women and a man. The latter acts as announcer, stating that the blocks of granite on the stage weigh over 300 pounds each and that he will give \$1,000 to anyone in the audience who will lift one at arm's length. One of the women seats herself in a wooden framed back chair, when after a few passes over her face by the man she lapses into what is intended to be a hypnotic state. Her arms are then outstretched and stage hands lift the blocks, one each, to a bamboo ring hanging on to each forearm. The men then stand upon her arms, the woman holding the stones for about two and one-half minutes, and the combined weight a little less. No apparatus is observable, and the support for the outstretched arms must come from the back of the chair. A slight crook at each elbow from which the forearm is thrown upward would indicate cradles under the arms, almost to the wrists. It is a strain on the woman in any case. Her arms are slightly built, and while the weight is upon her she seems in acute pain. The act is well worked, excepting the announcement of the accented foreigner, but the novelty of it is not strong enough to make it valuable. Neither is it likely to cause talk.

Sime.

OUT OF TOWN

"Daisyland."
Proctor's.
Albany, N. Y.

Ned Wayburn's "Daisyland" was presented in an excellent manner, depicting scenes from Mexico, Japan and "Daisyland." The stage settings and electrical effects were of most excellent quality. The singing of Dorothy Jardon, assisted by a chorus of young women, is especially commendable. The offering may be classed as one of the novelties of the season.

Martel.

Rose De Haven's Sextet.
"The Understudy."
Doric, Yonkers.

Mrs. George W. De Haven presented for the first time this week her daughter Rose De Haven and her sextet in a dancing op-

eretta called "The Understudy." The lyrics are by Benjamin Burt and the music by Alfred Folman. It is above the average "girl act" in every detail, as it has a reasonable plot. The scene is a "lawn fête." A note is received by the understudy (Rose De Haven) stating that the man who was to have been chief entertainer for the evening cannot arrive at Astorbilt lawn in time, so it falls to the understudy to play the role.

Then follows the best singing, the best dancing and by far the very finest costumed act in vaudeville.

The girls are pretty, with good voices and all exceptionally clever dancers. Mrs. De Haven has turned out a new star in Rose De Haven and a brand new successful act.

Elsie.

The Vivians.
Sharpshooters.
West End Park, New Orleans.

The Vivians are a duo of sharpshooters who have just entered vaudeville. The act is similar to that which was being offered by Loris and Alteria some years back, with the exception of the feat of putting out lighted candles from a position in the audience and the playing of a popular selection on the bells with an inch bullseye target placed in front of the bells. This latter feat is enhanced by the singing of the woman, who is handsome. The advertising of a certain cartridge should be eliminated. The Vivians make good.

O. M. Samuel.

Mr. and Mrs. Victor Andre.
Thought Transmission.
New Orpheum, Mt. Vernon, N. Y.

This act makes its first appearance in America after having toured Europe for many years. It opens with an illusion called "Metamorphose," which is the usual cabinet trick, being the substitution of a woman for a man. The thought transmission, or "Sommomosto," is divided into two parts. First the questions are written by the audience and the second part they are answered. Mrs. Andre in answering is not covered or blindfolded, merely having her eyes closed. However the result is arrived at, the audience is mystified.

Peter.

Kiu-Ka-Kuji and Usagi.
Wonder Workers.
The New Orpheum, Mt. Vernon, N. Y.

A couple of men perform a number of the tricks on the style of Ching-Ling-Foo. They are done with much care and seemed to please the audience.

Peter.

GOIN' AWAY FROM HERE.

Within the month the team of "Billy" Gould and Valeska Surrat will sail for Paris, Miss Surrat to replenish her wardrobe with some of the latest Parisian creations and Mr. Gould to "look the town over."

An extended tour will be taken, and if the inducements in the form of a cash consideration are sufficiently attractive the couple will appear before a foreign audience.

If the managers on the other shores push the price up far enough an appearance even before royalty will not be objected to.

WESTERN WHEEL IN PROVIDENCE.

Providence, R. I.

It is authoritatively stated here that the Empire circuit of burlesque (Western Wheel) has secured the Imperial Theatre, a Shubert house, but which was given up by the anti-syndicate firm owing to bad business.

The Eastern Wheel already occupies the Westminster Theatre, having a decided advantage over the Imperial in location.

WANTS VESTA VICTORIA TO REMAIN.

An extraordinary effort has been made during the week to induce the English managers holding contracts for the appearance of Vesta Victoria in their London playhouses this summer to release the comedienne in order that she may play a three months engagement upon the New York Roof through the hot weather.

Miss Victoria is not sanguine of success, but every expedient is being resorted to, even to offering the foreign managers a bonus to postpone her contracts.

The weekly salary Miss Victoria will receive if she remains here is amply sufficient to allow this to be done, and besides she has an estimable opinion of New York, but has all preparations made to leave next Wednesday if the English managers prove stubbornly obdurate.

WHY SO LONG?

Something is likely to happen in and about the Keith booking office on the eighth floor of the St. James building a week from Monday, as would appear from the testimony of an artist who went to that institution this week with a proposition for next season. The artist could get no definite answer to his queries except that he might do well to call around again about May 28. The experience of the artist quoted has been many times duplicated since last Monday, and the impression has become general that the present stormy flurry in the vaudeville world will have cleared somewhat by the date mentioned. At least many applicants have decided that there is no use making any effort to secure time in the Keith office until then.

NEW HOUSE FOR ST. JOSEPH.

St. Joseph, Mo., May 18.

A new theatre will be built here by the Crystal Theatre Company. It will be named the City Theatre. About \$40,000 will be spent and it will be ready for opening next season.

It will be a ground floor house, with a seating capacity for 1,500.

JEROME WON THE RIBBON.

Ridden by his daughter Florence, "Billy" Jerome's pony won out in its class at the Asheville, N. C., horse show, and the blue ribbon received in recognition of the honor will be brought back North by Mr. Jerome.

He is now working out a lyric on the subject to fitly commemorate the event.

THE SEVENTH SEASON.

For the seventh consecutive season Ben Jansen will next fall write songs for and stage the Hurtig & Seamon attractions.

MADISON SQUARE ROOF TO OPEN.

Henry Pincus, who has been identified for some time with summer park interests, is to be manager of the Madison Square Roof Garden for the coming summer. The season will open June 23 with a light musical offering resembling that given on the New York Roof last summer. The initial attraction has not yet been definitely selected.

MURRAY AND MACK.

After having played the leading parts of "A Night on Broadway," Murray and Mack will enter vaudeville with Irish comedy.

Louis Wesley did the talking and his firm will do the rest.

HAWTHORNE SISTERS TOGETHER AGAIN.

It is probable that the Hawthorne Sisters, who were in general vogue in the days of Koster & Bial years ago, will come together again during the coming summer. Lola Hawthorne arrived in town from Paris on Wednesday of this week. Nellie Hawthorne, the other end of the combination in the old days, has married since then and has been living quietly in New York. No dates have been yet set for the reincarnation of the sisters, but they may be seen on one or more of the roof gardens during the summer.

A GOOD SUPPORT.

Brigham Royce, formerly with Frohman and Hackett, has been engaged by Louise Allen Collier as the leading man for her new vaudeville venture. Rehearsals for the new act which will introduce Mrs. Collier in her character parts are being held at Joe Weber's theatre.

STOPPED SHOW IN 'FRISCO.

San Francisco, May 17.

About the only theatrical event of importance lately was the attempted opening of Grauman's "ten-cent" theatre here. Mr. Grauman rented King Solomon's Hall on Fillmore street. After advertising largely, and with a big crowd inside the theatre on opening night, the performance was stopped by order of the police. Money paid for admission was returned at the box office. The manager had neglected to obtain the sanction of the Board of Public Safety.

A PARIS BEAUTY.

Upon the opening night at Hammerstein's Victoria Roof an immense amount of admiration is expected to be given to Lala Selbini, a Parisian beauty imported direct from the French capital by Mr. Hammerstein. She will have "an act" of some kind, but her beauty is the cause of the salary.

SOME "GINGERBREAD MAN."

When through with their engagement in "The Gingerbread Man" Eddie Redway and Nellie Lynch will play vaudeville in an extract from that piece.

A "DEADWOOD" CIRCUIT.

Chicago, May 18.

The Western Vaudeville Managers' Association is now booking for a new circuit of theatres started in Leadville and Deadwood, S. D. It is said that four or five other houses in the Northwest will be in the new combination, under the management of F. A. Slater.

OPINIONS.

MYERS & KELLER.—We believe that in the last analysis the promised order of things will be to the advantage both of the artists themselves and to the agents.

It will mean that all the agents who have standard acts to offer will be able to do business in both Proctor and Keith houses as long as they are willing to confine themselves to the purely business attitude of offering acts for acceptance, and without assuming the position of dictating that the acts be booked.

Under the old system artists who had booked and played Morris time found it at times difficult to get into the Keith territory. The reverse was true as well.

Under the new arrangement acts will be able to secure at one booking fifty weeks without incurring the enmity of anyone.

HARRY SEAMON, of Hurtig & Seamon.—The whole point of the Keith-Proctor combination is this—that the death knell of the high priced gold brick from the legitimate has been sounded. I am convinced that good times are coming for the real variety folk. They may not draw the record-breaking salaries that some of the newcomers from the musical comedy houses have got away with, but there will be, I am sure, little or no cut in the pay envelope of the established vaudeville performer.

The six hundred dollar recruits will have a very much contracted market for their highly paid talents, but the variety artist will be in a much better position than before.

NEW HOUSE FOR BAY CITY.

Bay City, Mich., May 18.

A new vaudeville theatre will be opened at Bay City August 12 under the management of Sam S. Marks, who is one of the proprietors of the Jeffers Theatre at Saginaw. No name as yet has been selected. The prices of admission will be 20, 30 and 50 cents.

HILLIARD TAKES A FEW WEEKS.

Bookings have been given to Bob Hilliard for a tour of the Williams houses this spring. A former sketch will be used in all probability.

ANXIOUS FOR FOUR FORDS.

With seventy weeks of vaudeville time commencing next September tucked away, the Four Fords are considering an offer made by George Edwardes, of London, to appear over there in one of the musical comedies Edwardes will produce next season.

LAMKIN IN SAGINAW.

Saginaw, Mich., May 18.

Sam S. Marks, the present proprietor and manager of the Jeffers Theatre, has sold a half interest in the house to Harry H. Lamkin of Toledo. Mr. Lamkin owns other theatres.

The Jeffers will open some time in August with high class vaudeville.

TWO STOCK BURLESQUES FOR PHILADELPHIA.

Philadelphia, May 18.

This town is to have two stock burlesque organizations next season. Announcement is made that T. W. Dinkins has taken over the Bijou as a permanent home here for stock burlesque and J. G. Jerinon has secured the Lyceum for the same purpose. They will open June 4.

AGENTS WILL PLAY BALL.

Chicago, May 18, 1906.

The American League Ball Grounds has been secured for the big ball game to be given May 24 by the vaudeville agents of this city and the actors playing at the local theatres, for the benefit of San Francisco sufferers. Considerable interest is manifested in the affair and elaborate preparations are being made to raise a good sum. The money will be sent to a committee appointed in San Francisco for the purpose of distributing the funds among the actors in need. A. E. Myers is president of the organization, Jesse L. Lasky vice-president, Frank Buck secretary, Ed Carruthers grand marshal, and Ed Hayman captain. Among the players on the agents' side are Chris O. Brown, A. E. Myers, Walter Keefe, Ed Hayman, J. J. Starnard, M. Bartson, John McGrail, William Lang and William Byrne. The opposition nine consists of Nat C. Goodwin, Louis Mann, Peter F. Dailey, Richard Carle, John Slavin, George Ade, Homer Howard, James J. Morton and Charles Prince. Programs will be sold on the grounds by Fay Templeton, Maude Rockwell, Trixie Friganza, Mabel Barrison and others.

"DAVE" ROBINSON A VISITOR.

Since the Alhambra Theatre in Harlem opened David L. Robinson, the manager, has steadily applied himself to the interests of the house, finding no time to wander outside the Harlem precincts until early this week.

Walking down Broadway last Monday "Dave" said, "I haven't been down in this neighborhood in some time," and in verification of the statement, while passing the Broadway entrance of the Casino Theatre at Thirty-ninth street, remarked, "Why, this place has been fixed up, hasn't it?"

A "SISTER ACT."

Nella Webb, who was understudy for Lulu Glaser until "Dolly Dollars" closed last Saturday night, has agreed to work in double harness with Virginia Fultz, until lately "Tom Tom" in "Babes in Toyland." Miss Webb was formerly a member of the "Babes" company. The two girls will do a dancing and singing act, in which Miss Fultz will appear in tights, changing to skirts.

ABORN'S OPERA COMPANIES READY.

The Aborn Summer Opera Companies, which have been features in many of the larger cities for five years past, will be on a larger scale this year than ever before, operating over an extensive circuit and presenting many of the latest successes in opera and musical comedy. Four companies, consisting of from fifty to sixty people each, are now in rehearsal and will open shortly at the Orpheum Theatre, Brooklyn; Alhambra, Harlem; the Nixon Theatre, Pittsburg, and Olympic Park, Newark.

ALONZO GONE.

Last Wednesday P. Alonzo, S. Z. Poli's chief lieutenant, sailed for his native land on a two months' vacation. During his visit, after remaining with his folks for a while, Mr. Alonzo will travel and look over the foreign acts.

Shows of the Week - - - By Sime

COLONIAL.

At the Colonial this week there is a bill ranking with any presented this season and at a time when most managers are closing their theatres.

The star is Eddie Foy, who, with the eight Allisons, are under New Acts.

"What Will Happen Next," with Wilfred Clarke and Theo. Carew, was one of the big hits. Closing the first half, Clarke threw the house into convulsions with his farcical acting and sketch, the situations and dialogue seemingly coming as a surprise to the uptown audience.

Only a final "e" and a drop curtain separated another Clark. The other one was "Eddie," Edward Clark and "His 6 Winning Widows." There are about three new girls, and the prettiest one of all is "Saturday." Clark has dressed his women well and has an orchestra leader all his own. What is lacking is some lively music. He is giving the racetrack tout's imitation or recitation, whichever one prefers, and while it is well done, too much time is consumed in the telling. It saves the act, however. The opening number almost falls flat, but the "kissing" encore makes amends to some extent. As a "girl act" it is better than some, and also the reverse. Still Clark is there.

Selma Braatz, billed as a "European Lady Juggler," is here in her second week on this side, doing the lighter parts of the work shown by Cinquevali and Salerno. The Salerno finale of throwing the changeable lighted torches is quite as well given as the original, and all the juggling compares favorably, more so by reason of Miss Braatz being a youthful looking girl, if she is that. The impression is more likely to occur that she is a well made up boy.

The Cuttys with the same music and soiled white costumes received the standard quantity of applause always handed out to them. It is sufficiently distressing to hear "The Mocking Bird" on a violin for five years continuously, without having the player give the selection with a torn and dirty dress at this late date.

Blanche Ring, Frenchly dressed, was saved from a veritable frost by her final song, "Waltz Me Around Again, Willie." The house joined in the chorus after applauding the first verse. Miss Ring was badly in need of a catchy number. It has made her this time and will become exceedingly popular.

The Village Choir, a quartet equally composed of men and women dressed in yokel garb, did well enough with a selection of the old songs for an opening, dragged out to an interminable length. The baritone is the only voice worth mention, the others being so weak that they are not heard in the concert numbers. The four make a pleasing picture, contributing greatly to the effect produced.

Kurtis and Busse with an animal act opened the show. It is a neatly arranged turn, but requires quicker action.

EVERYBODY SAILING THE 23D.

In the midst of all the excitement B. A. Meyers sails on the 23d. The same boat will carry to the other side Vesta Victoria, Matthews and Ashley and Ford and Gerhue, besides others.

KEITH'S.

The honor of the program position at Keith's this week is given to Rose Coghlan, who appears in "The Ace of Trumps," a sketch formerly played by Miss Coghlan. She is supported by Edward T. Emery, who capably plays his part. Miss Coghlan as an adventuress seems to have lost some of the fiery intensity of her powers. The playlet received formal applause.

Two newcomers were on the bill, "The Sleeping Miracle of Strength" and Lily Seville, both under New Acts.

The pianologue given by Melville Ellis has been changed around, a new number called "A Musical Omelet" having been added, together with a recitation for an encore. Mr. Melville's versatility on the piano is used to render improvisations on the instrument and it brought several encores.

The trained pony of Luigi Rossi's amused and the Nichols sisters in black-face are going back to their old form, although there is quite some distance yet to travel.

Finley and Burke call their offering "Stageland Satire," a misnomer in the title to begin with. It is a miscellaneous collection, but pleased, and an amusing encore was given. Although not wildly exhilarating, that figured considerably in extenuation.

"Billy Barklay's Baby" is a comedy sketch and may be new or almost so. Played by Ethel Clifton and company early in the evening, it failed to arouse either laughter or applause. The fault does not lie with the players, but it may be found in the sketch itself. The scene, dialogue and situations are hackneyed and the theme was rather a risqué one for a Keith house, although the license must have been expanded this week, for the conversation of the Coghlan act is none too dignified. Miss Clifton played in a sincere manner, worthy of reward, and Thomas Chatterton as a misjudged husband both looked and acted well, but the plot is shallow, mitigating against substantial results. Pauline Rona as an Irish cook did the best possible, although any other nationality for the character would have been preferable.

An extremely healthy looking young woman is Latina, a contortionist. She is frankly stout, but bends herself in the usual positions while working through hoops, standing on a raised platform while doing so. While there is no novelty to the performance, it is interesting in view of the woman's weight.

After a long list of stereopticon pictures the Bell Boys trio sang and danced, with a little comedy, not even as much as was intended. The boys have no voices, the singing part coming through from nasal tones. The dancing is not remarkable, but the boys were on too early to have been encouraged by the attendance, which was unusually light upstairs throughout the evening.

Hawthorne and Burt Hebrew, comedians, and Wilton brothers on the horizontal bars were also there.

It is understood that the Proctor representative in the office of the Keith Booking Agency will be Mark Leuscher, now attached to the Proctor staff.

HAMMERSTEIN'S.

The Hammerstein show this week has been selected for comedy and variety. Both are in plenty and that it pleases is attested by the large attendance.

The nearest approach to newness on the bill is the return after a road tour of Charles Grapewin and Anna Chance in "The Awakening of Mr. Pipp." The playlet is back to its former size and presented in the manner familiar to all vaudeville goers. Mr. Grapewin is giving the same even performance, but Miss Chance has not improved in enunciation. The finale is given more quietly and in three sections. Each section depends upon an encore but is complete in itself. The audience liked the sketch so well that all were given, the principals having to acknowledge an additional call or two.

The dancing quartet of the Fords proved an irresistible attraction late on the bill. The boys and girls had their own platform on the stage, and although it interfered slightly through the unevenness of the flooring underneath, they danced themselves into immediate favor, individually and collectively. No combination of dancers in vaudeville approaches the Fords.

Campbell and Johnson with their comedy bicycle work are fast raising the act to the first class as a laugh getter. The falls are well made and the acrobatics worthy of notice.

Bellman and Moore in their comedy changes were liked, and Gardner and Vincent, opening the second half, secured a large quantity of applause.

The "girl act" of Delight Barsch and "The Broomstick Witches" is a lively bit. The young women are real dancers and Miss Barsch has a pleasant voice. She should uncover herself at the second verse in the "Witches" song. The girls ought to also be obliged to wear the same style of hair decoration. They are kept on the move every moment, which means considerable in an act of this nature, and the encores received were numerous.

Comedy acrobatics were shown by the Elgonas in opening the bill, and pleased, while Merian's dogs and Arneson, an equilibrist, with pictures of the earthquake filled out a long list, carrying the performance to rather a late hour owing to the unavoidable "waits."

PLIMMER, EXCLUSIVE AGENT WESTERN BURLESQUE WHEEL.

Announcement has been made for the Empire Circuit that Walter J. Plimmer, who has been a sort of free lance booking agent, placing most of his acts with the Western Circuit, has been given the exclusive booking for that Wheel. This applies both to the special vaudeville features of the Western Wheel burlesque shows as well as the chorus girls and all others who appear with these attractions.

The offices of the Empire Circuit will move to the Knickerbocker Theatre Building the first of this month. The concern now has quarters over Shanley's restaurant on Broadway between 29th and 30th streets. Plimmer and Maurice Jacobs will both be quartered in the new establishment.

The trick pianist, Will H. Fox, will return to the United States next season after an absence of several years.

HURTIG & SEAMON'S.

There is a singing bee on at Hurtig & Seamon's this week. Of the eight acts on the bill six are decidedly musical acts and one other half and half.

Max Witt's "Six Sophomores and a Freshman" have the large type. The act remains the same as when seen at Keeney's earlier in the season. The girls are working in the studied manner that was so noticeable when the act was first put on. Ed Hume as the "Freshman" is out of the picture. He neither looks, dresses nor plays the part. His dancing—of which he does very little—is the best. A few laughs are received from situations that afford ample opportunities for plenty of good comedy.

Three songs are introduced, but only one arouses any enthusiasm. The two girls on the left of the line in the one number are inclined to overdo the "business."

Joe Flynn scored with his rapid fire talk and was forced to a speech before the audience was satisfied. He has a "kind applause" verse on the San Francisco disaster in one song, and it should be dropped.

The Misses Delmore have an effective and pleasing style of rendering their musical numbers. The girls dress well and use the spot light to decided advantage.

The Americus Comedy Four are funny at times, but most of the comedy introduced is of the horseplay order and rather poor. The singing is below the average, the straight man only having a semblance of a voice. This may account for the superabundance of comedy.

May Ward sang two songs and finished with a burlesque imitation of Vesta Victoria singing the new popular "Waiting at the Church" selection. She gained many encores through it.

The Whangdoodle Four, colored, should stick to songs of the "coon" variety and sing as much as possible without the orchestra. Not one of the four has a really good voice, but when singing together they bring out that peculiar colored harmony which is pleasing. The costumes could be brightened up, the men making a very poor appearance at present. The opening on the brasses is badly done and another number should be substituted.

Brown, Harris and Brown were the screaming hit of the bill, the audience clamoring for more even after the picture sheet had been lowered. The straight man looks and dresses well and has a good singing voice, but is inclined to be dramatic. The comedian scored heavily through the delivery of his lines. The woman has little opportunity and still dresses the part a trifle heavy. Wentworth and Vesta opened the show with ordinary ground tumbling and some extremely poor comedy.

Views of San Francisco were shown to close with.

ENGLISH SINGER COMING.

During the summer Florence Baines, an English singing comedienne, intends to come over here for the purpose of obtaining time after displaying her powers of amusing.

Miss Baines is quite well known in the London halls.

Shows of the Week

By Rush

PROCTOR'S TWENTY-THIRD STREET.

Vesta Victoria's farewell appearance and the presence of Le Domino Rouge in her proper and attractive person as La Belle Dazie are the answer to three rows of standees in the back of the orchestra of the Twenty-third street theatre this week.

Miss Victoria sang five of her programmed selections and repeated choruses without number, but even then the Tuesday night audience refused to be content. She had to bow her thanks through a long series of recalls.

Walter Jones and Mabel Hite (under New Acts) played here in vaudeville for the first time after a tour of Western houses. Le Domino Rouge was seen in an entirely new offering, commented upon in the same department.

Tom Nawn and company gave "A Touch of Nature," with the laughable roller skating finish. Mr. Nawn stands high among the delineators of Irish comedy character. His "Mike Maloney" is a clever bit of work and Nawn gets inside the whimsical Celtic character he portrays. The skating finish takes him out of the picture somewhat into the field of "vaudeville specialty," but it rounds the act out with a good solid laugh, also giving a good exit.

Frank and Jennie Latona have a musical act that only touches the familiar offerings of this sort in few places. Miss Latona's piano solos are brilliant and showy, although her songs are not so well done. The pair have some funny talk. Mr. Latona is sadly in need of a new beard. The tangled horsehair he now wears is very obvious from any part of the house and looks as though it might have been applied with the aid of a mucilage brush.

Cliffe Berzac closed the bill as usual with the whoop of his "third-rail" donkey and the revolving tables, while his acrobatic negro assistant accepted his day's portion of punishment. This nameless African is a good deal more of a comedian than he probably realizes.

Davis and Walker make up a team of colored dancers and singers, of which the man is much the better member. His acrobatic dancing was entertaining. The woman attempts several pretentious vocal numbers in the polite prima donna style. She has a fair soprano voice with several high, clear notes. By carefully nursing a handful of applause from upstairs she succeeded in repeating the chorus for an encore.

Charles and Jac Ahearn, comedy unicyclists and bicyclists, opened the show. They did well enough in that position, but give little promise of getting into the more important portion of the programme with their present offering.

Tom Almond, novelty dancing comedian, wears long shoes and follows the style of Little Dick, the European dancer who was seen hereabouts several years ago. Almond has the better of the comparison.

John W. Considine, of the Sullivan-Considine circuit, wired last week that he was personally superintending the rebuilding of the destroyed houses belonging to and controlled by his firm in devastated San Francisco.

PASTOR'S.

Genaro and Bailey and Fiske and McDonough, the latter act being the added attraction, are twin headliners. The dancing and singing pair may have had a bit the better of the billing, but they finished neck and neck in the popularity stakes.

The coming of the warm weather does not seem to discourage either Dave Genaro or Ray Bailey from the strenuous labor indulged in. Genaro works just as hard as ever, a wilted collar notwithstanding, and Miss Bailey's beauty and bubbling spirits seem to be thermometer proof. Eddie Simmons as the phrenologist looked the part and permitted his person to be abused for the delight of the upper house.

"Broeky's Temptation," to which Mr. Fiske and Nellie McDonough have returned, gives the latter opportunity to indicate the possession of serious dramatic talent of a high order, without permitting her any scope for its display. O. T. Fiske in the whimsical character of the reformed crook was rather good in a comedy vein, and the sketch held the interest of the audience thoroughly.

The backbone of the eccentric comedy team of Baker and Smith is an odd streak of originality in the comedy methods of Smith; Baker plays the straight part of the combination, feeding the necessary lines to his partner, and comes in with fair effect for a dance or two.

Will H. Fields has a good line of talk, but fails to score, partly through a distinctly amateurish method and a poor entrance. Fields turns his talk off with little emphasis, color or appreciation of comedy values. With a clearer knowledge of the good points of his talk and a revision at the opening to establish a better relation between himself and the audience he would do infinitely better.

Frank Witman went fairly well with a dance accompanied by violin music of his own making. Up to that time he did various acrobatic stunts with his violin and kept up a running fire of bad comedy. Mitchell and Marron are somewhat hampered by a class of act that does not appeal to any large percentage of average audiences. They do a two-man minstrel act in which the musical numbers are worth while and the talk running variously from fairly entertaining to poor.

Kittie Emmett and Lillian McNeil have dancing and singing in which the younger woman does a good imitation of her uncle, Dan McAvoy. Two other imitations did not score so well. One was of Vesta Victoria, the other, of course, of George M. Cohan.

Milton and Kaiser's comedy bar act is considerably below the average both in the acrobatic and comedy departments.

Jim Kennedy and Belle James are fairly good for purposes of the Pastor house. The man has a quantity of fast talk that is bright enough, but his manner is not agreeable.

The Golders in a musical act opened the bill and John Morrison with a rather light offering of Irish songs, which seemed to win approval, closed.

"Touchstone" in the South African News says that the Tivoli Theatre in Cape Town has had big business lately.

PROCTOR'S FIFTY-EIGHTH.

"The Futurity Winner" holds over for its third and last week at this house. The racing playlet has been moved up from the tail end of the bill to the position closing the first half. Trifling changes have been made in the business and the fight between the two half-brothers has been shortened somewhat. Every performance helps the action to move more smoothly and rapidly to its exciting climax in the horse race.

Hope Booth in "The Little Blond Lady" has misalled her offering a one-act satire. The sketch is frankly farce. It is written and played with a keen appreciation of vaudeville requirements, even to a quantity of knockabout comedy between the dramatic critic and his office boy. As a vaudeville sketch "The Little Blond Lady" gets to the risibilities quickly and closes with an exceedingly effective climax and a good line. Miss Booth makes an attractive "blond lady."

Horace Goldin made his first slip Monday afternoon, when the apparatus for his levitation trick failed to work. He made apology for his failure, but there was no occasion to apologize for the balance of the act. He has put more fast and skillful magic into his allotted time than others could do in twice the period.

The Dixie Serenaders, an even half dozen of colored singers and dancers, do well in the first half of their offering. They have a full stage here, and their negro songs and dances were worth while. The second half is in "one." The overture number may have been a new one. It sounded as though the singers had had no rehearsal. The voices did not blend well and were frequently flat.

The comedy man of Brooks Brothers has a good, quiet style of humor and an unusually well drawn Swede character. He depends upon the oddity of his dialect and his own humor without going in for extremes of comedy makeup for his laughs. The talk was good in places and where it was of poorer quality much was forgiven for the absence of punning.

Charles F. Seamon followed Goldin. Judging by the volume of the applause that followed his exit, he was far and away the hit of the bill. The house demanded more through half a dozen curtain calls and refused to be quieted even after the Piroseoffis came upon the stage. "The narrow feller" used some new talk early in his act, probably to fill in while the crew was mopping up after Goldin's water trick, but soon got into his old stride.

Cadioux on the bounding wire opened the bill and the Five Piroseoffis, a well dressed troupe with a quantity of fast and spectacular juggling, closed.

Maude Lambert, newly come into vaudeville from the musical comedy stage, was well liked in a repertory of three songs. Her first was a concert number, the other two of lighter quality. She has a voice of great sweetness and sang throughout with judgment.

At the close of his present vaudeville season Eddie Foy will start rehearsals for his new play entitled "The Wild and Woolly Way." Jean Schwartz has been asked to write some of the music.

LONDON.

If William B. Watson's burlesque offering was half as neat and dainty as the paper he has spread over town to advertise it there would be no room for fault-finding on the part of the London audiences.

The opening burlesque was fairly tuneful and its comedy was entirely clean. The choruses were brightly dressed at times, and the girls, except for a quartet of huge women, were good to look at. One number brought all four in the center of the stage at one time, and the flooring seemed to sag. They looked awkward enough in loose robes, but when in the afterpiece several of them stood forth in all their candid symmetry and pink fleshings, even the small but hardened Londoner uptairs whistled in amazement.

The finale of the opener was wrecked by the four comedians of the company, Harry Montague, William Swan, Frank E. Bambard and Watson himself. Their comedy efforts at this point took the form of hurling hats at each other to the accompaniment of noisy clowning. An earlier chorus number was marred in the same way.

Watson has it all to himself in the latter burlesque, called "The Bashful Venus." The company doesn't get a look in until near the end. Meanwhile Watson, as a cook, puts over a steady stream of talk and clowning. Some of this is funny, but he works in a quality of comedy that is little short of disgusting. A dozen times, after filling his mouth with bread crumbs, he deliberately spats into the faces of Montague and Bambard. In addition to these offenses, Watson uses a half dozen or so of the rawest jokes, recalling old days of Bowery burlesque when the police censor slept.

Except for the paper, one of the best things about the entertainment was an eccentric dancing and acrobatic act in the olio by Swan and Bambard. The shorter of the two men had some really funny comedy, while his partner put over some fair acrobatics and dancing.

The Yamamoto brothers on the tight wire and in perch work were a feature of the olio. In both departments they displayed a high degree of skill and pleased. A handstand on the wire was well executed. On the perch the feet of the climber touched the top of the arch. His tricks lost much through the lack of light, the spot light man apparently being on a vacation.

Madge Ringle was fair in a soubrette act and as the leader of several of the choruses, and Lizette Howe looked well both in the burlesques and in her single act.

BOBBY GAYLOR'S NEW SKETCH.

On June 4 at Hurtig & Seamon's Music Hall on 125th street Bobby Gaylor, the Irish comedian, will produce a new sketch, with two people other than himself, one of whom will be a new Hebrew comedian hereabouts, a discovery of Gaylor's when out West.

Lee White, a new recruit to vaudeville, made her debut at Henderson's Casino this week.

SUMMER PARKS

The management of Virginia Beach, Norfolk, expects a favorable season at this resort, which covers eighty acres. Continuous vaudeville will prevail.

The Bartlett-Drew Construction Company has been awarded the contract for a skating rink at Piney Beach, Norfolk, Va., on the site of the Jamestown Exposition. It is said it will be the largest in the United States.

Island Park (D. E. Seguire, Mgr.), Easton, Pa., opened the season of 1906 last Saturday with a wealth of new and novel attractions, free vaudeville, moving pictures and band concerts.

The traveling season of Pain's "Port Arthur" will open at New Orleans on May 21, with Memphis, Cincinnati, St. Louis and Kansas City to follow. Pain's "Last Days of Pompeii" opened at Wilkesbarre, Pa., on the 7th.

Charles H. Duffield has been appointed manager of the Western offices of the Pain Pyrotechnic Company in Chicago. Will H. Barry, who has been with the executive staff of the Pain shows for many seasons, has already started his work for the coming season.

James Woodard, who planned a summer park on the Warren-Jamestown Street Railway, midway between the two cities, will not open the resort this year. The time will be spent grading and preparing it for next season.

Workmen are preparing Irvinedale Park, just outside of Warren, Pa., for the opening. The theatre has been thoroughly overhauled, and the management will run stock during the summer.

Luna Park at Cleveland opened May 15. The newest addition to the resort is a scenic railroad of the Thompson type.

Many conflicting rumors regarding Wonderland Park at Revere Beach, Boston, have reached New York. Some are to the effect that there are managerial troubles, while others spread the rumor that internal dissensions over financial matters have helped to strain the situation there. A late report says the park may open Decoration Day, but this is qualified to the extent that it will open by July 4, anyway. A park man who arrived here direct from the enclosure during the week said that "Wonderland" would give many surprises when thrown open. He believed it to be the most beautifully laid out park in the country. The one fault is that too much money has been invested.

An attraction for Dreamland in Coney Island, brought over here by Pirot & Girard, the agents, is expected to play through the season and it will probably tour vaudeville in the fall. It is a huge electric band, having about 250 brass instruments attached to a bell-shaped arch. The instruments are played from a keyboard operated by the director, who is seated in the center in view of the audience. The inventor and manager is a German named

Schebela. There is no limit as to selections. Rolls or discs do not figure.

Lake Minnequa Park, Pueblo, Colo., opened May 6 to a large attendance and bad weather. A dramatic stock company is in the theatre and several good attractions are outdoors.

Electric Park, at Baltimore, opens May 28. An unusual effort will be made to provide the vaudeville entertainment to be offered with standard comedy acts.

A new theatre will be built by W. R. Gourley at Des Moines, Ia., for this summer. It will have a seating capacity of 2,500. Mr. Gourley's resort in the Western city will be known as Iowana Park.

Felix Reich, of Reich, Plunkett & Wesley, announces that he will book the N. Y. Ontario Beach at Rochester this summer.

Anfrichtig's Flea Circus arrived here this week, and up to date no flea has escaped. The opening will occur at Luna Park in Pittsburg. The circus carries 1,000 fleas, having in use for the performance about 500. Regular shipments of from one to two thousand of the little insects will arrive here at intervals to insure a plentiful supply. The circus is given on an open triangular table, about which the audience walks, gazing at the tricks of the bugs. No glass or protection of any kind covers the fleas while performing, and it is said that for the first time in the history of "flea circuses" leading strings will not be used all the time. Several remarkable tricks for these little performers are announced, and the act is depended upon to create any amount of talk in the smoky town when shown.

Decoration Day will see the opening of Wheeling Park, Wheeling, W. Va., for the season under the management of the American Amusement Co. New features have been added and the place has been given a thorough renovation, the cost of which will be about \$60,000, and when the work is completed Wheeling Park will present one of the most beautiful resorts in this section of the country.

Winona Beach Park, Saginaw, under the management of L. W. Richards, will open June 3, the following concessions being installed within its gates: roller coaster, laughing gallery, old mill, circle swing over water, and the restaurant conducted by Wright, a cousin to the manager who has the restaurant at River Side Park, Saginaw. Mr. Richards will do the booking for both Winona Beach Theatre and River Side Park Theatre, Saginaw, attractions remaining one week in each place.

John Robinson, son of Governor John Robinson, is looking for a large tract of land near Cincinnati on which to erect a great hippodrome, and maintain a winter circus. The building is to be patterned after Madison Square Garden in New York and the Coliseum of Chicago.

The season at Chester Park, Cincinnati, opened in a blaze of glory this week, the

opening attendance being a record breaker. The McGinleys, aerialists, presented a remarkable act. Palmer and Jolson scored a hit. Palmer is an invalid and must be pushed on and off the stage in a chair. Berger Brothers, acrobats, were pleasing. Prof. Schepp's dog and pony circus was appreciated.

Seibel Brothers' Dog and Pony Shows commenced a week's engagement at Cincinnati. There are something like 200 dogs and pony actors who have been trained to a high degree of excellence.

At Zoological Gardens, Cincinnati, Vesela's Banda Roma opened the season this week and drew big crowds. This is Vesela's first Cincinnati appearance, and the manner in which he handled his musicians resulted in good music. Sig. Rosano, soloist, was generously encored. The band will continue here for two weeks.

Hanlon's Point, the beautiful summer amusement resort across the bay from Toronto, will open for the season on May 24 (Victoria Day). There will be a new vaudeville theatre which is rapidly nearing completion. L. Solman is manager of the Point and Charles McMahon amusement director and also does the booking.

At West End Park, New Orleans, La. (Thomas S. Winston, mgr.), an excellent bill prevails week 13. Castle and Collins, blackface comedians, are really funny. The Okuras are Japanese jugglers of ability. Martinette and Sylvester offer an excellent acrobatic act, similar to that of Rice and Prevost, their chair and table work being especially commendable comedy. The Vivians are reviewed in New Acts. Business is enormous. A disgraceful opium smoking demonstration at this park should be stopped immediately. Pain's Fall of Port Arthur is exhibiting at City Park. Forty thousand persons paid to see the Elks' Burlesque Circus last week. Henry Russell has engaged Alice Nielsen, Campanari and Schumann-Heink for his French Opera Troupe.

At the conclusion of the engagement of Walter Damrosch and his Symphony Orchestra at Ravinia Park, Chicago, this summer, the Thomas Orchestra, with Frederick Stock as director, will give a season of popular afternoon and evening concerts.

Everything is ready for the opening today of White City, Chicago's greatest amusement resort. All the attractions have been installed and the new vaudeville theatre, which is in the hands of the Western Vaudeville Managers' Association, has booked a number of strong acts. Iones and his band will supply music in the great central plaza.

Ike Bloon, a former resident of Chicago, has booked a number of strong vaudeville acts and outdoor attractions for his park and Colorado Springs, Colo.

The Chutes, Chicago, open May 26. The features there will be a water carnival throughout the summer and the engagement of the Banda Italiana Abruzzi, of forty musicians, under the leadership of

Cobb's Corner

May 19, 1906.

No. 12. A Weekly Word With WILL the Wordwright.

"Waltz Me Around Again, Willie"

is (my) biggest song hit ever.
BLANCHE RING

GOING TO PARK IT?
TAKE THIS WITH YOU

PUBLISHED BY F. A. MILLS

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WILL D. COBB

The Wordwright

48 W. 29TH STREET

Maestro Pozzi. Other outdoor features and vaudeville also at this resort.

Charles H. Duffield, Western manager of the Pain Pyrotechnic Co., has closed contracts for fireworks displays at the leading amusement parks of Detroit, Milwaukee, Indianapolis, Denver, while negotiations are under way for several others.

A number of the Western New York fairs will be booked by Felix Reich, of Reich, Plunkett & Wesley. The competition was strong.

To-day is the grand park opening at St. Louis. Suburban and Eclipse parks throw open the gates, while West End Heights and The Alps have also selected this Saturday as the beginning of the season.

Lake Contrary at St. Joseph, Mo., will have its opening on Decoration Day. Several open-air attractions not hitherto at this resort will be shown. The Casino with the better grade of vaudeville will open June 3.



CHARLES LEONARD FLETCHER,

In the character of Colonel Breeze, which Mr. Fletcher will assume in his new sketch, "A Breeze from the West," to be presented for the first time anywhere at Proctor's Albany theatre on Monday, May 21.

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CORRESPONDENCE

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—Week of 14: Crowded houses. Ryan, Richfield and company in "Mag Haggerty's Reception" kept the audience in a continual roar of laughter. Bryant and Saville, the minstrel men, were very entertaining. Stronje, a handout given, held the attention of the audience. Leo Carrillo, with imitations, was fair. Three Cartmelles, dancing experts, gave an act of high order. Louise Brunelle, comedienne, of ordinary merit. Armlinta & Burke, gymnastic act that pleased. Ned Wayburn's "Daisyland" (see under New Acts). Closed with motion pictures, which were good.

MARTEL.

CHICAGO.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle).—Peter F. Dailey tops the bill in a comedy sketch entitled "The Police Inspector." He introduces mirth and music and is assisted by a number of pretty girls. The act is refreshing and earned a great deal of applause. Lee Harrison makes his first appearance here. His specialty reached the notch of success. Roscoe Midgots have nothing particularly new, but pleased. The specialty offered by Katherine Nugent brought forth applause. "The Way He Won Her" is a comedy sketch presented by Thomas Keogh and company. Some of the best work is done by Mr. Keogh in impersonations. The Roumanian Orchestra of six musicians in peasant attire contribute good selections. Dierlecks Brothers, acrobats. Their exhibition of strength is extraordinary. Connolly and Klein returned and again triumphed. Mr. and Mrs. Lamoline have a musical offering that pleases. Marion Hyde in songs and Harry Brown, singing cartoonist, were the recipients of applause, while Fred and Annie Pelot, comedy jugglers, and Abasco Brothers, acrobats, also came in for favor.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—The headline attraction is Charles E. Evans, recently at the Studebaker. "It's Up to You, William," is constructed along the lines of farces in which he has appeared for many years and serves excellently. The dialogue is bright and the humorous situations follow in rapid succession. James J. Morton's monologue created many laughs. The World's Comedy Four have one of the best singing and dancing acts seen here. Frederick Hawley and company present a condensed melodrama entitled "The Bandit." The piece is well constructed and its success is largely due to the acting of Mr. Hawley. Kherna and Cole present a German comedy sketch, "The Baron," which pleases. Wynne Winslow received a good round of applause for the songs she rendered. The Lippincotts came in for favor with their singing and dancing specialty and Blissette and Newman introduced a number of good acrobatic tricks in their comedy act. Pero and Wilson, comedy pantomimists, and Jennings and Renfrew, blackface comedians and dancers, succeeded well. Royer and French in a sketch, Howard Morris, whistler, and Kate Gamble, singer and dancer, also appear to advantage.

HAYMARKET (W. W. Freeman, mgr. for Kohl & Castle).—The bill for the last week of the

season at this house is attractive. Ferry Corwey, the musical clown, offers his novelty act and Hapoo Sisters repeat their Russian native dancing. Fay, Coley and Fay have an entertaining specialty of sufficient comedy, singing and dancing. Sadi Alfaro, Russian equilibrist, repeated his dexterous exhibition. Lucy and Lauer in a meritorious comedy sketch and Sanderson and Bowman have a good place on the bill. Count De Butz and brother gave their comedy cycle act and pleased, and Castellat and Hall in a comedy sketch managed to create many laughs. Charlotte Ravenscroft's violin and vocal selections brought her encores. Barry and Wolford are entertaining in a comedy sketch and the Melroy Trio succeeded with their singing and dancing specialty. "Smith, the Wonder," is offered by Mudge, Hicks and Montgomery, who are entertaining. The Tennesseans, musical artists, and Carter Sisters, expert rifle shots, complete the bill.

INTERNATIONAL (W. S. Cleveland, mgr.).—The final bill of the season is made up of the Great Santell, in exhibitions of physical culture; Johnstone and Cooke, in a diverting comedy sketch; Pearlie and Diamante, singers and dancers; J. Frank Ely, monologist; Malcolm and Chevette, horizontal bar gymnasts, and the Leopold Brothers, aerialists.

SID J. EUSON'S (Sid J. Euson, mgr.).—The Creme de la Creme Burlesquers this week. The pieces presented are "Barnstorming" and "The Sporty Duchess," risque in spots but serves as a laugh producer. The principals and excellent chorus are seen to advantage. In the olio appear Lazar and Lazar, musical comedians; La Tell Brothers, in gladiatorial poses; Rose and Ellis, acrobats, and Carl Anderson, vocalist.

TROCADERO (I. M. Weingarden, mgr.).—Rose Sydel's London Belles. "Dazzling Nancy" is given adequate staging and costuming, and the musical numbers introduced throughout the piece are catchy and tuneful.

MAY HOWARD Extravaganza Company is the attraction for the closing week. The company is with a few exceptions one of the best in the "Wheel," and the burlesques, "Mile. Fi Fi" and "The Rounders," in which Miss Howard, who retains her popularity and attractiveness, is surrounded by some pretty scenery, costumes and well selected musical numbers. The olio contains several good acts.

NOTES.—Ben Jerome, composer of "The Royal Chef" and other musical productions, is preparing a vaudeville act to be presented on the Kohl & Castle circuit this summer. Mr. Jerome will employ about a dozen dancing girls in the act. William Rock, who closed here with "The Mayor of Tokio," will flourish in vaudeville this summer. He is hard at work arranging the sketch. Charles E. Evans leaves for the East at the conclusion of his engagement at the Olympic this week. He will spend the summer at Chicopee Falls, Mass., where he recently purchased a handsome summer home, until the season opens. Maude Rockwell, the California prima donna, will be the soloist with Wells' Band when that organization opens the concert season at the Coliseum. Manager J. M. Weingarden has engaged the following people for his summer season of burlesque at the Trocadero, opening June 3: Nat Fields, Nat Jerome, W. A. Wolfe, James Williams, Charles Wilson, May Curtis, Nellie Fenton, Flossie Le Van, May Wolfe and a chorus of twenty-five girls.

FRANK WIESBERG.

CINCINNATI, O.

COLUMBIA (M. C. Anderson, mgr.).—The bill this week is one of the best of this season's offering. Mue. Leris has a splendid animal act. Patrice and company have a very clever sketch. Lew Scully had some new jokes. Agnes Mahr is a strong opening number. Dick Lynch in a burlesque of illustrated songs was very humorous and jugglers proved a big hit. Julia Ring and company failed to please. Nora Boyes, monologist, made an instant hit for her clever stories. "The People's Band" (James E. Fennessy, mgr.).—Imperial Burlesquers (Williams and Burns, negroes). The performance was among the cleanest and best shows seen here this year. The burlesque, "An Eye Opener," is was above the average. The chorus, costumes and staging of the skit are excellent. Manning and Millard do good comedy work. Lew Palmer, mimic; Pauline Moran and her "Bungalow Babies;" Crawford and Manning and the Clipper Quartette are in the olio. Pauline Moran was the real hit of the show. Next week: "The Avenue Girls." **STANDARD** (Charles B. Arnold, mgr.).—Blue Ribbon Girls (James Hyde, mgr.) played a return engagement. The burlesque, "Caught with the Goods," was pleasing. The show has improved somewhat since seen here earlier in the season. The Red Hussars were featured. The theatre closed for the season this week.

HARRY HESS.

DENVER, COL.

(By Telegraph.)

ORPHEUM (Martin Beck, gen. mgr.).—Week of 14 (closing week) business good; Karno's London Pantomime Company, in "A Night in an English Music Hall," exceedingly funny and went strong; Foy and Clark in "The Modern Jonah" have a novel setting for their submarine skit, in which an Irish sailor is thrown overboard from Sir Thomas Lipton's yacht and arrives in the submarine apartment of a mermaid. They were enthusiastically received. Goolman's dogs, billed as "cleverest of canine and feline novelties," pleased and Willie Zimmermann, with his portraits of celebrated composers, took well. Marvellous Frank and Bob, with their clever trick dog "Tip" and comedy bar work considerably above the average, made a creditable impression. Jimmie Wall, "That Party in Black," is a clever coon comedian and his songs made a substantial hit. Allen Shaw, premier coin and card manipulator, displayed some skill and deftness in his handwork and was put down as fair in the estimation of local audiences. The bill closed with moving pictures of the San Francisco fire. The reels were clear and most realistic. **EMPIRE** (J. B. Clifford, mgr.).—Week of 13th: The show this week, "The New Century Girls," is fair. Harry Stewart, as a Hebrew character, does well as the chief funmaker. The two sketches are entertaining. One is a take off on the character of Raffles and the other is a hit at Dakota divorcees. The costuming and singing could easily be improved upon. Vaudeville acts are Bowen and Lina, who do the usual stunts on the horizontal bars, and Burton and Burton, who play on a number of musical instruments and are very good. **NOTE**.—When the curtain rings down at the Orpheum Theatre Sunday night it will close the season of 1906-7. The final show is a brilliant one—the most expensive ever offered the multitude of patrons of the big playhouse. Running continuously, without a break from August 21 for nine months, to an unbroken succession of large audiences, it is no exaggeration to say that this, Denver's largest playhouse, has entertained more people than any other first-class theatre in Colorado.

F. R. KEPLER.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.).—Week 14: Raymond Teal, big hit, held over this week. Earl and Wilson, good. Noble and Marshall, presenting "Troubles of a Butler," very good, and Three Famous Armstrongs, comedy cyclists, head the bill. Crotty Trio, good. Anna and Edie Conley, fair. Frank Clayton and moving pictures of San Francisco disaster. **IOWANA** (W. R. Gornley, mgr.).—13-15, Innes and his band, good business and excellent performance. **NICKLEDDOM** (J. A. Getchell, mgr.).—Moving pictures and illustrated songs, good business. **UNDER CANVAS**.—Sells-Floto Shows, 17; Talbot's "Fighting the Flames," 28, 29; Wallace Shows, June 4.

H. V. REAVER.

EASTON, PA.

LYRIC (S. A. Meyers, mgr.).—Two acts on the bill for 14th closed after all the credit and applause bestowed on them. These were Ben Morse, trick bicycle rider, and Dorothy King and her Chrysanthemum Girls, assisted by James B. Macke. Nothing in the line of a girl act has ever been seen here that can boast of having made a better impression. The balance of the program consisted of material that in its present form cannot make good. **ISLAND PARK** (D. E. Se Gaine, mgr.).—Week of 14, afternoon and evening, the International Vaudeville Stars; Hamilton and Howlett, comedy musical artists, good; Miss Blanche Dally, vocal and dancing comedienne, hit; Thomas Miller, pictured melodies, has a fine baritone voice and took well. Mr. Miller would improve his work by singing a march song in march time. The Mysterious Crucible, a liquid air demonstration, is very entertaining and was appreciated by all; Harry Philbert, singing Hebrew comedian, is using old material but presenting it in such a manner that he makes good. The Vinos, handcuff and trunk experts, have nothing new; they were well received. Harry and Flossie Noles, character comedy sketch artists, are good. The overdrawn Dutch dance used in the encore does not improve their first part. Pictures closed.

ELKHART, IND.

CRYSTAL (Jack Benham, res. mgr.).—This week's bill is "great work." Summers and Winters, singing and dancing comedians, a big hit. Princess Sabani and Arnumah, magicians, making good. Blanche Freeman, illustrated songs, a big hit. Sam and Ida Kelley, in "McGuire's Troubles," the hit of the bill. **HUCKBEE** (Fred

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 2. New York, May 19, 1906. No. 1.

On June 1st Mr. Harris will take great pleasure in presenting to his numerous friends a new song which he has just finished, entitled "Somewhere." This song will be introduced by some of the greatest singing artists of the vaudeville world. It is on the order of his "I'm Wearing My Heart Away for You," "I've a Longing in My Heart for You," "Louise," and "Would You Care?"—only different. Being an original song, it cannot fail to make a success for those who sing the song. Singers now realize that good songs are necessary and one has only to offer a good song and it is not long before it is taken up and sung from one end of the country to the other and no amount of so-called "plugging" can make it successful if the goods are not there. Any singer who will sing

"Somewhere" will find the song the hit of their lives. Those desiring copies, kindly call and we will have a manuscript copy made for you in any key until the regular copies are ready. Now don't wait until this song is advertised and professional copies are ready, but be the first, as success with a Harris song means success in vaudeville or any branch of the theatrical profession where songs are sung.

Miss Margaret Daly Vokes is making a big hit singing, "Mother's Got the Habit Now." In fact, she has to respond to numerous encores and if the audience at Keeney's the last week are any criterion, "Mother's Got the Habit Now" will be a sure hit in a short while.

Charlotte George continues successfully with "The Belle of the Ball."

Timmins, res. mgr.).—Week of 14, The Films, drawing good houses.

GLOUCESTER CITY, N. J.

EMPIRE (James E. O'Brien, mgr.).—A strong bill week of 14: Mark and Laura Davis in neat comedy act, a big hit; Butler and Lamar, sketch artists, well received; Carey and Cotter, "The Race Track Sports," immense hit; Frank Cronin, buck dancer, big hit; Jolly Ben Leigh, mudtown rube, takes well; Billy Bowers, character comedian, big hit, and the Empire Stock in the laughable comedy, "The Doctor's Dissecting Day." **BRITTON** (Charles B. Young, mgr.).—Week of 14: Bradley and Davis, eccentric comedians, easily the best of the bill; Myrtle Young, song and dance artist, immense hit; May Emerson, serio-comic, big hit; Marie Alendoua, pleasing soubrette, good; Anna Wright, vocalist, hit; Reese Le Roy, character comedian, takes well. The opening burlesque was up to the standard. **INLET** (Frank Bennett, mgr.).—This house opened 14th with the following bill: Kavanaugh and Siddons, Irish comedians, immense hit; May Chaplain, soubrette, good; Harry Hill, baritone soloist, hit; Nellie Mard, vocalist, good; Phil J. Campbell, hit, and Nellie Osann, "the girl with the big voice," immense hit. **LYCEUM** (David MacCauley, mgr.).—Good vaudeville and burlesque prevail at this house. **NOTE**.—Frank Siddons, late of Siddons Brothers, has joined Carey and Cotter and the trio will be known as the Carey and Cotter Trio. They open at the Empire week of 21.

B. S. L.

HARTFORD, CONN.

POL'S (Louis E. Kelly, mgr.).—Week May 13: Gardner and Stoddard have a pleasing comedy novelty with a musical feature at the close. Barker and Brooks have a sketch on a Chicago pork parker. Krissel's trained dogs, cats and monkeys were fine, especial mention to be made of the diving act. Kelly and Kent have a medley of singing and dancing. Sylvester, Jones and Prindle sing very acceptably. The Navajo Girls were the headliners, and pleased the large audience. The whistling and head imitations were very fine. Brindard, the original full-breaker, did some mystifying work with all kinds of hand-cuffs. Electograph closed. **HARTFORD OPERA HOUSE** (H. L. Jennings, mgr.).—Week May 13: The Florence Hamilton Stock Company in "Hearts Adrift," "Wife and the Other Woman," "Camille" and "East Lynne" to large houses.

WILLIAM H. RHODES.

GOOD NOTICES

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JERSEY CITY.

BON TON (T. W. Dinkins, mgr.).—Week May 14: Broadway Gaiety Girls, opened to good business. The burlesque was far superior to the general run of such—the chorus was much better looking and shapely and could sing a little. Mildred Stoller, billed for leading part, having closed a week ago, her part was assigned to Lola Biggar. Both the opening and closing burlesque were well received. In the olio Martha and Ida Phillips, in a sister act; Jack Marshall, mimic; Gardner, West and Sunshine in comedy sketch were fairly well received. John Weber and company, in a comedy sketch, "The Lost Child," made the hit of the show. He shows preparation and effort. Growley and Foley, fairly well received. Next week, "The Innocent Maids."—NOTES.—J. Austin Fynes' Amusement Parlor, opposite the Bon-Ton, to give penny shows, is rapidly shaping itself and will shortly open. Poll's new theatre promises to be ready for business next fall. The Bijou, bought last month by J. Austin Fynes and then sold to Keith, is rapidly undergoing changes that will increase seating capacity. Jersey City Lodge, No. 24, T. M. A., will hold its annual benefit at Academy of Music Monday evening, the 28th. Jersey City Lodge, Elks, held "Old-time Social Session"; Friday they make visit to Brooklyn lodge.

KANSAS CITY, MO.

THE ORPHEUM (Martin Beck, gen. mgr.).—This theatre closed for the season Sunday, May 13. Martin Beckman, the local manager, will go to Los Angeles to visit his four sisters there, who suffered from the San Francisco disaster. He will remain for a short time, returning to Kansas City in the summer. Will Welch goes to Forest Park for the summer as press agent. L. A. Keller, treasurer of the Orpheum, goes to Electric Park for the season in like capacity. Ed. Solberg, stage manager, will go to Electric Park as chief electrician. Wm. Zimmerman, who appeared at Orpheum week 6 as an impersonator of famous composers, joined the Masonic order, receiving the first degree in New York; he was posted in first degree in Winthrop, Conn., Chicago and Minneapolis; received the second degree in Chicago; posted in second degree in Kansas City and Denver. M. A. Lange, the Orpheum's orchestra leader, will go to Hopkins' Theatre (Forest Park) in like capacity.—THE CENTURY (Jos. Barrett, mgr.).—The Empire Burlesques at the Century week 13 have a well-balanced company and there are many special features to a show which is good throughout. Opening burlesque is entitled "Casy and the Green Sod Club," which included pretty women, good singing and plenty of comedy. The Four Musketeers Quartet is especially good. Olio included Esquilmaux Ballet and Fay O'Dell, soloist. John A. West plays many musical instruments. Imhof, Conn and Corinne present a funny sketch. Bessie Taylor sings funny songs. DeVan Brothers are novelty acrobats. Week 20, the Cherry Blossoms.—THE MAJESTIC (Fred Waldman, mgr.).—Black Crook Jr. company did big business despite warm weather week 13. The show opens with a pleasing burlesque entitled "Oh, What a Night!" Olio includes Alma Butler, a singing comedienne; Geo. S. Banks and B. S. Newton, who dance and sing funny songs. Harry Hastings and Viola Sheldon give a sketch entitled "The Elopers." Jack Curtis and Mark Adams are German comedians.—YALE'S THEATRE (Lloyd Brown, mgr.).—Good vaudeville and big business week 13.—THE NATIONAL (Dr. F. L. Flanders, mgr.).—Vaudeville with excellent FAIR PLAY.

LITTLE ROCK, ARK.

MAJESTIC (Fred B. Crow, mgr.).—Week of May 7: Hy Greenway, juggler, a hit; Mrs. Jules Levy and children, Sullivan and Pasquellina, Dutch Belks, Robert Whittier and company and Girard and Gardner, to good business. Next week: Dolan and Lehner, Sidney Grant, Lizzie Evans and Harry Mills, Three Drollies, Maud Rockwell, Zay Holland.—FORREST PARK (C. T. Taylor, mgr.).—Mack Wheeler, Bader Brothers, Mortyane,

Dave Nowlin, Harry Prince and the Earls, to good business, May 11-12. C. H. D.

LOGANSPOUT, IND.

Despite a tinge of warm weather the vaudeville rage still continues and good business rules at both houses. CRYSTAL (Tom Hardie, res. mgr.).—Laura Jones, nightingale whistler, pleased; Teed and Lazell, in "A Scandalous Affair," well received; Phil J. Connor, illustrated songs, good; Woodford and Marlboro, in "A Family Lesson"—work, wardrobe and stage setting fine; Crystal scope, &c.—DOWLING (J. E. Dowling, mgr.).—Elmore and Cottrell, singers and dancers, were well liked; Hammond and Forrester, had 'em laughing; Rackett and Hazard, musical artists, have a unique turn and deserved their applause. Moving pictures, etc.—NOTES.—Tom Mack put in a busy week here relating his Prisco quake experience. Dolly Theobald, of Powers and Theobald, was compelled to go to the hospital here May 13. Her condition is reported as serious. REVILLO.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajole, mgrs.).—13 saw good bill led by Lavigne's band concert, which went well. The 2 Fontas, comedy acrobats (and a trained pig), were the hit of the bill. John Hart, comedy gymnast and juggler, was good. The Great Beaudoin, equilibrist and juggler, has a clever wire act. Gover and Kitts in songs and dances went strongly. Mr. and Mrs. Du Buisson in French songs pleased. Show closed the house for this season. Attendance, 5,000.—ROYAL (H. C. Egerton, mgr.).—Week 14 opened by Dinkins "Utopians" to fair business. Attractive singing chorus and company in "Mixed, Muddled and Fixed" and "School of Love," introduced new songs, clever dances and fine costumes. The feature of the olio is Cumming, the jailbreaker, with as clever an act as has ever appeared here; he slips out of handcuffs and opens sealed padlocks with ease. His act went big. Marion and Pearl, comedians and acrobats, were clever. Madden and Jess have an original and funny talking turn and are favorites. Blackford and Harlowe and Smith and Champion look well. Varieties Helles next week.—STANLEY HALL.—Week 14: London Bioscope doing well with new motion pictures, and Al E Read, comedian and vocalist.—NOVELTYSOPE (St. Lawrence Street).—New pictures and songs by J. Rost. Four shows. 12 and 13, turned 'em away.

AL M. PRENTISS.

MT. VERNON, N. Y.

NEW ORPHEUM (S. M. Stalnack, mgr.).—Bill closing week May 14: The Beans, grotesques, pleased; Woods and Green, Hebrew comedians, fair; Mr. and Mrs. Victor Andre, in thought transmission, under New Acts; Wolff Brothers, a hit; Georgina Clark, "The Scottish Nightingale"; Francis Murphy, a sweet singer, with pictures, and Kin-Ka-Kul, under New Acts. House will reopen Labor Day. In the meantime will be thoroughly refurbished. PETER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Week May 14: Black and Jones, colored, open and went well. John Le Clair, the juggler, has some very clever stunts. The Karsys, a hit with the "Myriophone," their own musical device. George Wilson, liked. Mr. and Mrs. Gardner Crane, in "A Yankee's Love for Dixie," proved clever. The Transatlantic Four, good singers, comedy poor. Robert's dogs, good; several new tricks seen here before. Sa-liea, mystifier, very clever in misdirection; she has aroused quite some curiosity during the week and created a lot of talk.—WALDMANN'S (W. S. Clark, mgr.).—Week May 14: The Gay Morning Glories are being admired by large congregation. Mr. Scribner has a good show and introduced a novelty through merging the specialties.—NOTES.—Next week, "The Bowery Burlesquers." Proctor's will remain open all the summer. Electric, Olympic and Hillside parks all

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open the 28th. The Aborn Opera Company will put in the season at the Olympic. Vaudeville and dancing at the Electric and circus and balloon ascensions at Hillside. JOE O'BRYAN.

OAKLAND, CAL.

BELL (Abe Cohn, mgr.).—Week May 7: An acrobat and hand balancer opens the show and has a fair act. He doesn't pose, but works all the time. A reel of pictures showed Mr. Rodgers sang fairly well.—NOVELTY (Guy Smith, mgr.).—This house opened its doors for the first time since the earthquake on Monday evening, the 7th, to a packed house and gave a fairly good show. The bill included the Three Fredericks, in an acrobatic act; Leeds and Lamson, an Australian team just over from the Antipodes, in a talking and comedy boxing act, nothing to rave over; Roubie Sims, the cartoonist, is very funny. Fields and Hanson, in old act, closed the show. The usual pictures. B. D. C.

OKLAHOMA CITY, OKLA.

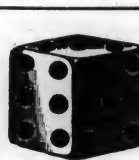
Messrs. Carleton and Lasserre have completed their Air Dome and will open Sunday, May 13. The lot is 50x140 feet and surrounded by a board fence 12 feet high. A brick building has been erected in the rear for the stage. It has a seating capacity of 1,200 and presents a neat appearance. Mr. Carleton, manager of the Bijou, will close his house on the 12th and move into the Air Dome. It will again be opened the coming fall with new scenery.—BIJOU.—Week May 5: Miss Zoe Lewis, pianist; Jack Benson, George Arnett, Theo and Camille La Jess, Meany and Anderson and pictures.—THE BIJOU AIR DOME (Carleton & Lasserre, mgrs.).—Miss Zoe Lewis, pianist; Jack Benson, George Arnett, Theo and Camille La Jess, Meany and Anderson, The Fantastic La Dells and Baymoud Merritt, The Fantastic La Dells and Baymoud Merritt, The Fantastic La Dells and Baymoud Merritt. JACK BENSON.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann).—Closing week: Simon, Gardner and company in "The New Coachman." A big laugh producer. The Arlington Four, singers and dancers, scored heavily. Their dancing best ever seen here. Louise Apel and company, in "A Fair Masquerade," good reception. Scarl and Violet Allen in "The New Reporter." Old stuff brightened up. Plot lost early in the act. Jacob Kenton, the girl with the banjo, well received. Wanda Carl, Charles Raymond dropped classical music and played Southern melodies. Francis Wood, the man with the hoops, a good juggling turn. Kates Brothers, acrobats, good ground tumblers, but comedy is poor. Kempson and Murdoch, nothing to this act.—NOTE.—This house will close on Saturday to reopen on August 27. Next week the house will be given over for benefit performances. FITZGERALD.

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PAWTUCKET, R. I.

NEW PAWTUCKET (J. W. Capron, mgr.).—Week May 14, business is good, the bill being a strong one this week. Jennette Herman, character change artist, good; the C. Leslie Evans company have a great act; Billie Naysmith catches them with parodies and funny sayings; James Hennessey did a good Irish girl; Morrison and Berwick's rapid fire talking and singing act was very fine; La Bell's songs were good; Webster's Motion Pictures were very funny; comedy farce by Billie Naysmith, "The Doctor's Shop," was a hit.—NOTES.—The Pawtucket Lodge (B. P. O. E., 920) of Elks attended the theatre in a body on Tuesday, May 15. Over 150 members were present, including Mayor J. H. Higgins, of Pawtucket, and visiting Elks from Providence, Attleboro, Newport and other cities. Manager Capron is a member of the Pawtucket Lodge of Elks. NICK.

PHILADELPHIA.

The present week brings the fast waning theatrical season almost to its close. The Chestnut Street Opera House was the first to close its regular season and is filling in summer time with an exhibition of San Francisco ruin pictures and getting a little money. Two or three more houses will close their season Saturday night.

KEITH'S.—A well balanced bill is offered this week, with the usual half dozen acts, which are given for the first time in this house. James T. Powers, in his sketch "Dreaming," is the heat lier and made good. He is assisted by the White City Quartette and introduces a little bit of everything in his vaudeville melange. Jules and Ella Garrison returned with "An Ancient Roman" somewhat changed. The changes have been for the better and the act moves faster than ever. The baroque supers proved the usual scream and have been given more scope to work. The trained dogs shown by Charles Priele were the

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best seen here for some time, the act being novel and well handled. Prella's attempt at ventriloquism is its weakest spot. Raymond and Caverly opened with their usual German specialty, but later in the week introduced a burlesque on Anna Eva Fay's mental telepathy act, which scored a hit. Melville and Stetson cancelled the week, sending word from Pittsburg that illness prevented their appearance, and Besnah and Miller, a singing and dancing team, filled in. Werden and Gladdish showed the first pictorial song act that has been offered here in a long time and they were well received. The pictures and singing are much better than the average, but the one mistake is in not having at least one comedy song with some good slides. Edgar Bixley worked hard to awaken the audience. In addition to singing three or four songs, with fair results, but it was only after an effort. The Auberts' dancing specialty consisted mainly of acrobatic pirouettes, cleverly executed. Eight Bedouin Arabs gave their usual whirlwind tumbling and postures, which won applause. Thomas Meggan and company offered a playlet called "On the Q. T.," and St. John and Le Fevre danced and sang. Kenney and Hollis appeared for the first time in a very ordinary singing and talking act, with several poor imitations. Lavine and Leonard repeated their juggling act and the White City Quartette harmonized.

CARRICK (Frank Howe, mgr.)—Anna Eva Fay continued her feats of mindreading and her psychic proclivity appears to mystify her audiences. Banks and Bzeali, Sailor and Barbareto and Stuart Barnes appeared in the vaudeville position of the bill.

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CASINO (Ellas, Koenig & Lederer, mgrs.)—Al Reeves with his diamonds and the "Beauty Show" furnished the week's entertainment, with the "Chadwick Trial" and "Whirl-I-Fun" as the burlesque numbers.

TROCADERO (Fred Willson, mgr.)—Frank Carr's Thoroughbreds presented "A Good Run for Your Money" and "The Union Men," which pleased as usual. The matinee business suffered with the usual summer complaint, but the night houses have been capacity.

BIJOU (G. Dawson, mgr.)—Miner's Americans presented "A Yankee Doodle Girl" in two acts, in which numerous specialties were introduced.

LYCEUM (J. G. Jermon, mgr.)—Jermon's "Golden Crook" company was "at home" this week and was warmly welcomed. The ballet numbers proved a hit.

NOTES.—The collapse of the Lillian Russell company leaves the Casino without bookings, but the management will probably have "The Parisian Widows" in next week, with probably one or two more "wheel" shows playing return dates. Fred Lauman, who piloted the Casino Girls Company for several weeks, has returned to this city, the company closing. The Casino Girls will be in the Eastern Wheel again next season. Belle Gordon closed with the show two weeks before the regular season ended and booked fifteen weeks at parks in the West. The Trocadero's "Wheel" season ends May 20, but the house will keep open one or two weeks longer if the contractors who have the improvements to the house in charge can arrange to complete their work in time for the opening of next season. The Ringling Brothers' Big Show will be here next week. Jules and Ella

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PITTSBURG, PA.

THE GRAND (Harry Davis, mgr. and prop.)—This week's bill is light and airy as befits the weather here. May Boley and her Polly Girls present a dainty act. Singing and dancing excellent. Misses Lottie and Nettie Hart, sisters of the well-known contralto, Miss Kate Uart, are among Miss Boley's support. Willard Simms gives his usual clever imitations of stage favorites. He is assisted by Edith Conrad. The globe of death is a huge globe of woven steel in which a pretty girl and athletic man can be seen whirling about. Sagar Midgley and Florence Quinn present "The Boy Who Wouldn't Grow Up" and artistically it is the best work Midgley has offered. Miss Quinn has much magnetism and is a good singer. Smith and Campbell give one of the best talking turns

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heard here this season. Cook and Madison have an entertaining act. The musical act of Waterbury Brothers and Tenney stood out prominently. William Tompkins gives a bright and clean-cut monologue. Ferreros, giving an imitation of an orchestra on instruments played by his hands and feet, with his musical dog was unique. Inness and Ryan in excellent songs and absurdities, the Tanukas, Japanese spinners, and good pictures round out the bill.

GAYETY (James E. Orr, mgr.)—Fred Irwin's Majestic Burlesquers attracted good houses despite the warm weather. This organization has never offered a more attractive bill than that of this week. Two burlesques, "Down the Line" and "For Girls Only," are clever, and Larry McCale is the chief comedian. The vaudeville numbers include Buckley and Quinlan Brothers in a remarkable juggling act. The three pretty Bonays give

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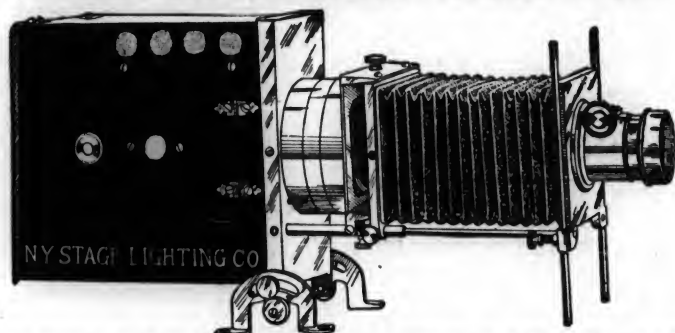
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a dainty and unique musical turn and are both clever and graceful. Farron and Fay were much liked in a German dialect sketch, "The Last Quart." Evelyn Walker and Maude Harvey are excellent singers and received much applause, and the Majestic Duo, consisting of Kitty and Fanny Watson, contributed new songs and dances.

ACADEMY (Harry W. Williams, Jr., mgr.).—The engagement of the Baltimore Beauties promises to be one of the popular ones of the season. The first burlesque, "A Scotch Highball," is laughable, and James Maximilian, Eddie Hughes and Thomas Glenroy are the chief comedians; this trio also create most of the fun in the finale, entitled "A Busy Night." Edna Davenport and Margaret Baxter are the leaders of the handsome chorus. The best of the olio is the real and burlesque magic offered by Martini and Maximilian. They divulge the modus operandi of several excellent tricks, but keep secret some of their best ones. Eddie Armstrong and Bertha Bertram made a hit with parodies and travesty. The Zarrow Trio give an excellent bicycle pantomime, "A Night on the Boardwalk." The Glenroy Brothers in comedy went well and Edna Davenport was much liked in con songs and dances. **MMB, PITT.**

PORTSMOUTH, O.

THE ORPHEUM (Jas. Blm, mgr.).—May 14: William Scherer, monologist and trick violinist, as violinist was very good. Love and Rollas, in "The Midnight Express," were fair. Una Lynn, illustrated songs, hit. Closes this week. Feature of week is Holmes and Waldron, musical comedy. Miss Holmes has pleasing voice and Mr. Waldron a comedian of ability. Next week's attractions are as follows: Dunbar's educated goats, Hank and Lottie Whitcomb and Elwood and Benton.

ROY McELHANEY.

FUEBLO, COL.

EARL'S (G. M. Morris, mgr.).—Week 14, Le Barr, contortionist; Dan Reklow, trick bicycle comedian; Mr. and Mrs. Fred Gottlob, German comedy sketch; Walter C. Wilson, operatic baritone; Senor Amoleto and troupe of trained leopards and panthers; moving pictures and illustrated songs. Fine business. —LAKE MINNEQUA PARK (Joe Glass, mgr.).—Heavy attendance. Sarah Bernhardt booked for 17th. Campbell Brothers' Circus on 14th. Big attendance.

TEN-STRIKE.

SHAMOKIN, PA.

FAMILY (W. D. Nelids, mgr.).—Bill week of 14, including Bijou Comedy Trio, comedy quartet, big hit. Busch-Devere Trio, illustrated musical novelty, very good. Lassar Brothers, acrobats, good. Cunningham and Smith, in "The Shoplifter," fair. Minnie Degranville, comedienne, ordinary. Scenes of San Francisco and the Kinetograph.

E. J. MILLER.

SPRINGFIELD, MASS.

POLL'S (J. C. Cridle, res. mgr.).—Week of 14: The Lasky-Rolfe Quintet are the headliners and presented one of the best musical novelties this season. Howard and North, in "Happy Hooligan Days," a decided hit. Bettina Bruce and company gave "The Ashes of Adam," pleasing immensely. Gilday and Fox, Hebrew parodists, were well liked. Songs and banjo selections were given by Ida O'Day. Macart's monkeys, liked. Trimble Sisters fair and the pictures closed. —NELSON (Z. T. Damon, mgr.).—The London Gaiety Girls are here this week. Opened with a clever skit on "Way Down East," called "Way Out West." Lively. Pat White is a comedian. In the olio

some clever acts, notably Bailey Brothers and Conners. The performance closed with the satire, "Mixing Things Up." —NOTE.—This is the closing week of vaudeville at Poll's.

FRANK McDONALD.

ST. JOHNS, NEWFOUNDLAND.

OPERA HOUSE (J. F. Dockrill, mgr.).—Week of 7, Pauline, the Hypnotist, gave good performance in hypnotism and mind reading, fair business. Not much vaudeville here so far this year.

S. McI.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—This week's bill is best offered this season. The Kaufman Troupe was received with great applause. Juggling Mathews made a fair impression. Fitzgerald and Traynor, very well liked. Lawrence and Harrington, funny and well received. McCrea and Poole, sharpshooters, good. Mayne Remington and her peckinnees, good. Sniff and Kessner, a decided hit. Quaker City Quartet, good impression. "The Globe of Death," headliner next week.

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a dainty and unique musical turn and are both clever and graceful. Farron and Fay were much liked in a German dialect sketch, "The Last Quart." Evelyn Walker and Maude Harvey are excellent singers and received much applause, and the Majestic Duo, consisting of Kitty and Fanny Watson, contributed new songs and dances.

ACADEMY (Harry W. Williams, Jr., mgr.).—The engagement of the Baltimore Beauties promises to be one of the popular ones of the season. The first burlesque, "A Scotch Highball," is laughable, and James Maximilian, Eddie Hughes and Thomas Glenroy are the chief comedians; this trio also create most of the fun in the finale, entitled "A Busy Night." Edna Davenport and Margaret Baxter are the leaders of the handsome chorus. The best of the olio is the real and burlesque magic offered by Martini and Maximilian. They divulge the modus operandi of several excellent tricks, but keep secret some of their best ones. Eddie Armstrong and Bertha Bertram made a hit with parodies and travesty. The Zarrow Trio give an excellent bicycle pantomime, "A Night on the Boardwalk." The Glenroy Brothers in comedy went well and Edna Davenport was much liked in con songs and dances. **MMB, PITT.**

PORTSMOUTH, O.

THE ORPHEUM (Jas. Blm, mgr.).—May 14: William Scherer, monologist and trick violinist, as violinist was very good. Love and Rollas, in "The Midnight Express," were fair. Una Lynn, illustrated songs, hit. Closes this week. Feature of week is Holmes and Waldron, musical comedy. Miss Holmes has pleasing voice and Mr. Waldron a comedian of ability. Next week's attractions are as follows: Dunbar's educated goats, Hank and Lottie Whitcomb and Elwood and Benton.

ROY McELHANEY.

FUEBLO, COL.

EARL'S (G. M. Morris, mgr.).—Week 14, Le Barr, contortionist; Dan Reklow, trick bicycle comedian; Mr. and Mrs. Fred Gottlob, German comedy sketch; Walter C. Wilson, operatic baritone; Senor Amoleto and troupe of trained leopards and panthers; moving pictures and illustrated songs. Fine business. —LAKE MINNEQUA PARK (Joe Glass, mgr.).—Heavy attendance. Sarah Bernhardt booked for 17th. Campbell Brothers' Circus on 14th. Big attendance.

TEN-STRIKE.

SHAMOKIN, PA.

FAMILY (W. D. Nelids, mgr.).—Bill week of 14, including Bijou Comedy Trio, comedy quartet, big hit. Busch-Devere Trio, illustrated musical novelty, very good. Lassar Brothers, acrobats, good. Cunningham and Smith, in "The Shoplifter," fair. Minnie Degranville, comedienne, ordinary. Scenes of San Francisco and the Kinetograph.

E. J. MILLER.

SPRINGFIELD, MASS.

POLL'S (J. C. Cridle, res. mgr.).—Week of 14: The Lasky-Rolfe Quintet are the headliners and presented one of the best musical novelties this season. Howard and North, in "Happy Hooligan Days," a decided hit. Bettina Bruce and company gave "The Ashes of Adam," pleasing immensely. Gilday and Fox, Hebrew parodists, were well liked. Songs and banjo selections were given by Ida O'Day. Macart's monkeys, liked. Trimble Sisters fair and the pictures closed. —NELSON (Z. T. Damon, mgr.).—The London Gaiety Girls are here this week. Opened with a clever skit on "Way Down East," called "Way Out West." Lively. Pat White is a comedian. In the olio

some clever acts, notably Bailey Brothers and Conners. The performance closed with the satire, "Mixing Things Up." —NOTE.—This is the closing week of vaudeville at Poll's.

FRANK McDONALD.

ST. JOHNS, NEWFOUNDLAND.

OPERA HOUSE (J. F. Dockrill, mgr.).—Week of 7, Pauline, the Hypnotist, gave good performance in hypnotism and mind reading, fair business. Not much vaudeville here so far this year.

S. McI.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—This week's bill is best offered this season. The Kaufman Troupe was received with great applause. Juggling Mathews made a fair impression. Fitzgerald and Traynor, very well liked. Lawrence and Harrington, funny and well received. McCrea and Poole, sharpshooters, good. Mayne Remington and her peckinnees, good. Sniff and Kessner, a decided hit. Quaker City Quartet, good impression. "The Globe of Death," headliner next week.

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CANDY KIDS

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TERRE HAUTE, IND.

LYRIC.—The bill this week is of the tiptop variety. Gillman and Perry, in "The Cowboy and the Coon," are easily the headliners. Best thing at the Lyric this season. Hathaway and Siegel, in wooden shoe dancing, are in a class by themselves. Cushman and St. Clair, in "Hooligan's Troubles," made a big hit. Kibbey Moore on the slack wire has clean act and big hit.

ASWB SEET.

TOLEDO, OHIO.

ARCADE (W. W. Lamken, mgr.).—The vaudeville season closes here with a good bill headed by Amoros Sisters, Arabian belles, in a juggling and tumbling act. Naomi Mull, a Toledo girl, sings and dances to the delight of the audience. Carlin and Otto have a good German comedy act. The Four Emperors of Music are good. The Silvestras please. The Vitagraph.—EMPIRE (Abe Shapiro, mgr.).—The "Parisian Widows" put on a good burlesque here this week, full of catchy songs and pretty scenic effects. The olio is good. Next week: Rose Sydel's London Belles.—NOTE.—Lake Erie Park and Casino opens May 20, followed by the Faun Theatre on June 3.

J. H. GERKENS.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Another good bill drew excellent patronage week of 14. Mile. C.

Lester and her trained setter gave a series of artistic poses. The Wilson Trio, in a little of everything, fair. Dean Edsall and Arthur Forbes, in "The Two Rubies," were very entertaining. Les Diamonds gave a fine vocal and musical turn. Patsy Brothers are wonderful head balancers. Avery and Hart, colored artists, are funny. The big card was dainty Virginia Earl and her Johnnies. This act scored a big success. Miss Earl is a favorite here. Coming: Grace Cameron, Repln Zouaves.—STAR (F. W. Stair, mgr.).—A little better than the rest is the Tiger Lillies and business was good. 14, "The Girl in Blue" was the big feature. As a sensational dancer she is ace high. Hickey, W. Craig, Edler and Webb, and Elsie Fay were all clever. The Tigerscope, good, splendid pictures. Next, The Utopians.

HARTLEY.

TRENTON, N. J.

TRENT.—Week May 14: Matraclles, novelty gymnast, very clever. May Goggin, the blind singer. Pierce and Opp, German comedians, good. The Onlan Trio. Burrows-Travis and company in a farce. Songs illustrated with moving pictures. Victor's Band closed. The best on the bill.

H. B. H.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—Week 14: James E. Sullivan and company in the one-act farce, "The Susceptible Dr. Schnaltz," have

an entertaining and amusing act that was well received. The Hengler Sisters sing and dance and do well. Jules Ferrar and company, in an amusing comedy, "His College Chum," were well received. Blanche Sharpe is a pleasing and dainty singer. Harry Abraham has a clever and unique act. Leclair and Hart furnish the acrobatic number in a pleasing manner. Milt Wood, the wooden shoe dancing expert; Gus Leonard, the odd magical musician, and the motion pictures are pleasing.

J. J. M.

WHEELING, W. VA.

BIJOU (Harry W. Rogers, mgr.).—Week 14: Reilly and Morgan, presenting "An Unexpected Arrival," made good. Miss Emma Connelly, illustrated songs, very pleasing. Secken, Wilkes and company, sketch introducing a pickaniny, received much applause. Charlie Templeton, vocalist, good. Ivy, Delmar and Ivy, presenting "The Finish of Alexandria," went well. Two series of moving pictures, fine. Barnum & Bailey Circus May 21.

J. M. W.

WORCESTER, MASS.

POLIS (Charles Fonda, mgr.).—Week of 14: The Empire City Quartet is the headliner and made a hit as usual. Carlton Macy and Maud Edna Hall, in "A Timely Awakening," made a hit; the Kitapuku troupe of Japanese jugglers were excellent; the Sharp Brothers in a dancing turn pleased, as did Josephine Hall; Bush and Gor-

don, acrobats, were good; The Farrell-Taylor Trio in a musical act, well received and the pictures closed.—PARK (Alf Wilton, mgr.).—Ed. West in a monologue and Harry Saunderson with illustrated songs are the vaudeville features with the Carlton-Moore company this week. They both made a hit.—NOTES.—The Palace closed a successful season last Saturday, the house reopening in September. After the last performance Saturday night Miss Zella O'Connor, who has been pianist at this house, was surrounded by the members of the company, each presenting her with some valuable gift. With a few well chosen words Miss O'Connor thanked them and left for Boston, where she will be pianist at the Revere Beach Theatre this summer.

HARLOW L. STEBLE.

YONKERS, N. Y.

DORIC (Henry Myers, mgr.).—For the last week of the season the management made strenuous efforts to get an exceptionally strong show, in which they succeeded. Ye Colonial Septette, headliner, went very strong. Kalmowski Brothers, the acrobats and wonderful hand balancers, strong. The Jap troupe, the Savadas, good. Berry and Francis, good comedy. Rose De Haven Sextette, New Acts. Hullback and Paquette, two colored men, went very well. Chumchum and Coveny, strong. Business good. This theatre opens again in August.

ELZIE.

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PITTSBURG UNANIMOUSLY ENDORSED

WILLIAM COURTLEIGH

& CO. in

"UNDER THE THIRD DEGREE"

By R. C. McCULLOCH

Pittsburg Post says: The protean play given by William Courtleigh and his company in the Grand during the past week at the head of the continuous vaudeville bill there, was a genuine and artistic delight. Mr. Courtleigh played the eight parts undertaken by him in "Under the Third Degree" with fine discrimination and excellence.

Pittsburg Times:

In his rather crudely constructed little playlet "The Third Degree," Mr. Courtleigh successfully portrays eight different and strikingly contrasted roles within the space of 30 minutes.

To give such an undertaking even the semblance of success requires very quick and facile acting art.

Mr. Courtleigh plays all the parts with surprising accuracy. His work reflects far more than mere change of clothes and facile makeup. In voice, mental poise and character indication this young actor demonstrates a real genius for protean portrayal and reveals unexpected powers of discrimination and acting intelligence.

Pittsburg Dispatch:

Nothing at any of the theatres the past week has been worthy of deeper consideration than the work of Mr. William Courtleigh in his one-

act protean play, "Under the Third Degree," which he has been playing at the Grand. With a vehicle possessing no intrinsic value from a dramatic point of view the actor has managed, by virtue of his own extraordinary gifts, to lift his act out of the depths of mediocrity to an altitude of histrionic perfection rivaling the best examples of the modern legitimate drama. Nine characters are portrayed by Mr. Courtleigh in this little playlet, and in each one the art of the actor serves to make effective the change of identity. There is consummate skill in this versatility, something far and beyond the commonplace "change artist" which we are wont to see in vaudeville, and at times Mr. Court-

leigh revealed the flame of true genius. In his closing scene, where as Jim Werner, the firebug, under the third degree, the police reveal to him the horrible truth that he is not only an incendiary, but a murderer—the slayer of his own flesh and blood, the sickly little boy whom he loved so well—his work commanded the closest attention and called for the most unstinted praise. An Italian, a Jew, a German, an Irish policeman, a simple-minded boy, a tough political boss, a Chinaman and an American workman were parts which Mr. Courtleigh portrayed in this American adaptation of Jean Millerand's story, which has formed the basis also for Henri De Vries' play of "A Case of Arson."

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Playing both Hammerstein's and Alhambra, week of May 21. May 28, Orpheum, Brooklyn

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May 28—Gennett Theatre, Richmond, Ind.

June 4—International, Chicago, Ill.
June 11—Park Theatre, Hannibal, Mo.
June 18—Electric Park, Kansas City, Mo.
June 25—Grand Opera House, Moberly, Mo.

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Perfect Lady Gymnast Aerial Comedian
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Presenting "A MISFIT MEETING"
A FEW MORE BRICKS SOLD LAST WEEK.

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That's all just now.

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HAVE SOME OPEN TIME. ADDRESS WM. MORRIS.

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4 BLACKBIRDSBooked solid Season 1906-7.
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A manager sighed as he looked o'er the house,
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This week making a hit in Wilmington. Have been kept busy since we opened. There's a reason.

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Managers and agents are invited to see this act.

The Great Finale on 3 Revolving Tables.

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First Visit to America.

For time and terms apply WALTER J. PLIMMER, 1204 Broadway, New York.

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EGOCENTRIC COMEDY ACT

All Agents

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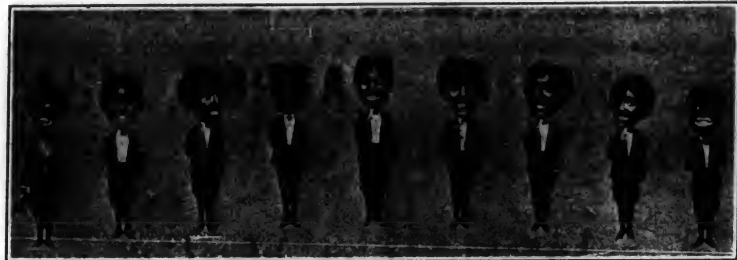
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Chas E. **INNESS & RYAN** Maude S.

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NOW PLAYING KEITH CIRCUIT. BOOKED SOLID. AGENT JO PAIGE SMITH.

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(BY FRANK MAYNE.)

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Act of Vaudeville

FIRST TIME IN THE EAST

Colonial Theatre, New York City
Week May 21

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I'm giving yez warnin' quite duly,
If any of yez git unruly,
To the jug I'll run every son-of-a-gun
As sure as me name is Gilhooly.



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"English Comedienne"

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Singing
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14 Minutes in One

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Just closed successful season with Orpheum Road Show. Proctor's and Keith's Circuits to follow.

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Duluth Tribune: One of the best illustrated song acts this season.
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IN VAUDEVILLE

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PHILBROOKS
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 "The How-de-do-de Vaudeville
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 JOE MARK
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 Season 1901-3—Great Lafayette Show.
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CHARLEY HARRIS
 THE HEBREW GLAZIER.
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 20 MINUTES LAUGH—1, 2, 3, 1.
 Late of Harris & Walters.

JACK NORWORTH
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NOW BOOKING VAUDEVILLE.

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"PEEZY WEEZY"
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 GERMAN COMEDIANS
 HAVE IN PREPARATION THEIR NEW ACT
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 "THE NARROW FELLER."

ROLAND WEST
 IN A NEW
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 "The CRIMINAL"

MUSICAL SIMPSONS
 XL, and that means something.
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THANKS

Sailing for London on the "Oceanic" May 23, I adopt this method of expressing my sincere appreciation

To the Profession and Theatre-Going Public

for the cordial and courteous treatment which I have had the honor of receiving at their hands since my arrival in New York City. My thanks are also tendered to the managers with whom I have played, and those submitting offers for future engagements.

I TRUST SOON TO RETURN
AUF WIEDERSEHEN

VESTA VICTORIA

NOTICE

In answer to numerous inquiries, I wish to state that neither member of the team in America using my name (Radford) is a relative of mine. They simply appropriated my name for money making purposes, and have no more right to it than the German acrobats have to style themselves "Rice and Provost." In Germany there are many ROBBERS who have stolen the names of Little Tich, Houdini, Fields, Phroso, Sato, and Rice and Provost, but we did not expect the disease would ever spread to God's country. Nevertheless it has arrived like other microbes.

Can you imagine two bad boys going to Cleveland (MY HOME) and displaying photos of themselves, bearing my full name. No wonder Mr. Keith made them play No. 1 on the bill. It's not the name that makes the act good, but the act that makes the name good.

THAT'S WHY THEY LIKE IT. (Chord off please)

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HARRY

MLLE.

RADFORD & VALENTINE

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The charming French Chanteuse and most graceful lady juggler.

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PEEL'S AGENCY, STRAND, LONDON, ENGLAND.

"Radford & Valentine,

"Victoria Theatre, Dresden, Germany.

"My Dear Radford.—Enclosed please find contracts for 40 weeks in London at £40 (200 dollars) per week. Kindly sign these and return without delay. With every good wish, believe me,

Yours very truly,

GEORGE PEEL."

This may not seem a big salary to some of us, but I'm not downhearted, because our flat is in London and we only have one matinee a week, and no Sunday shows. Best wishes to all friends. (Cleveland papers please copy.

Liverpool, England, April 26, 1906.

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ARTISTS AND MANAGERS!

Henderson's Theatrical Agency

Has removed from 67 S. Clark street to their new, commodious offices in the
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WANTED—Good vaudeville acts and outside attractions for immediate time.

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\$550 UPWARDS ON EASY TERMS

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FRANCIS, DAY & HUNTER

15 W. 30th Street (Near Broadway) N.Y.

VARIETY

VOL. II., NO. 11.

MAY 26, 1906.

PRICE FIVE CENTS.

The cover features a central portrait of Frank Byron, wearing a hat and a suit, with the text "FRANK BYRON THE DUDE DETECTIVE" below it. This central image is surrounded by a decorative border of laurel leaves. In the four corners, there are circular portraits of Louise Langdon. The cover is framed by two classical columns. The left column has banners reading "VAUDEVILLE", "CIRCUS", and "PARKS", and a base labeled "SIME". The right column has banners reading "BURLESQUE", "MINSTRELS", and "FAIRS", and a base labeled "RUSH". A decorative ribbon bow is at the bottom center. The signature "Edgar M. Miller N.Y." is in the bottom right corner.

THE SITUATION.

No change has occurred in the vaudeville situation during the week. Rumors have been many and conflicting, but the fact remains that up to date, the only acquisitions to the Keith list from the Morris office are Proctor, Poli, Henderson, the Trent Theatre and one summer park.

Efforts are being made by the Keith leaders to induce others of the Morris managers to join their agency, but thus far they have been in vain.

William Morris retains twenty-five good booking weeks in his office, including return dates on the three larger of the Williams circuit and Hammerstein's. It would only require the addition of from three to five houses in or out of town, and ten more in all, to place the Morris office in a stronger position as regards time to be offered than it has ever been.

Reports about the possible connections Morris may make bring mostly the Sullivan-Considine circuit and the International Theatrical Company into the light. The Shuberts also have been mentioned, while it is known that theatres in several cities have been tendered to Morris to book.

Most managers are frightened of the Keith office. It is the fear of being buried alive and losing their individuality should they enter that booking agency that prevents the Keith threats from having the effect intended.

The report of the written agreement entered into this week by the Western Vaudeville Association and Keith has no especial bearing on the conditions. It is the formal ratification of what has long been a fact.

The general impression is that Keith induced Proctor and Poli to leave at an opportune time, if they were surely to go, for Morris. It gives the summer time for recovery, and if any of the rumored connections come to pass (thought most likely) in the Morris office will offer more and better time than formerly.

The artists will benefit by the reorganization of the Morris office. It means more salary for them. The leading artists are waiting for developments before tying themselves up for next season.

FIELDS COMING RIGHT BACK.

The "Oceanic" last Wednesday carried Lew Fields, the lessee of the Herald Square Theatre, who made up his mind in a hurry the day before sailing to take a trip across.

The object of Mr. Fields' visit to London is to secure a musical play for the opening of the Herald Square next season. Even though not successful, he does not intend to remain abroad more than three days after landing.

RUMOR ABOUT TWENTY-THIRD STREET.

According to rumor there will be two new vaudeville houses on West Twenty-third street in the near future.

The Eden Musee, it is stated, will give a complete bill of vaudeville numbers in its theatre very soon, while it is also said that the Bon Ton, formerly Koster & Bial's, will become a music hall, offering attractions of the first class.

Were either of these to give vaudeville it would be in direct opposition to Proctor's Theatre on the same street.

JAMES BUTLER TALKS.

The president of the Empire Circuit (Western Burlesque Wheel), James Butler, of Cincinnati, was in the city this week, and in speaking to a Variety representative said: "We expect to have an important announcement to make within ten days. At present our plans are rapidly maturing, but do not feel safe in disclosing any of them."

"I may say, though, that we are practically assured of two more houses in New York city, the probable location of which will be in the neighborhoods of Fourteenth and 125th streets. We shall not build here, as that would be too expensive. We expect to have new houses in Brooklyn and Boston also.

"Our circuit next season will not extend beyond Duluth in the Northwest and Kansas City in the Middle West. We have cut out ten houses beyond those points.

"The Empire Circuit will probably have forty houses in the fall. Ten of that forty will be new to us. We are spending more money than ever on our shows for next season.

"I don't see any possibility of an agreement between the opposing circuits at the present time. As far as the Empire is concerned we have gone too far in preparations to entertain the thought now. No doubt that will be arrived at next season, but only then probably through the survival of the fittest in each. The best shows and the most money will tell the story."

EMPIRE CIRCUIT AFTER HYDE & BEHMAN.

On unquestioned authority it is learned that the Empire Circuit (Western Burlesque Wheel) is seeking to wean Hyde & Behman away from their opposition, the Eastern Burlesque Wheel, with which they are now linked.

Hyde & Behman have the Star and Gaiety theatres in Brooklyn, and should they join the Western Wheel it would give that division of the burlesque fight exclusive control of the borough across the bridge.

What success if any the negotiations have met with can not be ascertained.

SULLIVAN & KRAUS NOT LEAVING.

The talk in burlesque the latter part of the week was to the effect that Sullivan & Kraus, with the only New York theatres on the Eastern Burlesque Wheel, contemplated leaving their associates to join the opposition, Empire Circuit (Western Wheel of Burlesque).

When seen an influential member of the Eastern Wheel said: "There is no truth in the report, and you may deny it emphatically upon behalf of Messrs. Sullivan and Kraus. Neither of the gentlemen has considered the matter for a moment. A like denial may also be entered about the rumor relative to Hyde & Behman of Brooklyn joining the Western Wheel. There is absolutely no foundation for either report."

HAD TO PAY.

Chicago, May 25.

Phillbrooks and Reynolds, who were booked to play at the International Theatre recently and cancelled for no other reason than that the program for the week was too long, sued the management for breach of contract and were given judgment for a half week's salary.

"THE BOMB."

Recently in conversation A. L. Erlanger, of Klaw & Erlanger, said, "They think that other (referring to Keith-Proctor-Poli) was something. Wait, we'll give 'em a 'bomb.'"

The "bomb" is the attempted consolidation of all theatrical interests in America, which has been under way for some time, including the Shubert-Belasco-Fiske combine, and all variety managers that may be induced to join.

If the Shubert syndicate is won over a daring announcement will be made that the entire theatrical world is cornered, but if that occurs the conditions other than the legitimate will not be affected.

Some four or five years ago it was thought that the "K. & E. Syndicate" was supreme and would remain so, but there has been built up against that close company of legitimate managers a formidable rival in the Shuberts. The latter may be brought into the "syndicate" if sufficient inducements are offered. Much is expected through the entreaties of Max Anderson, connected with the Shuberts financially and also a member of the Western Vaudeville Association.

While the legitimate field may be controlled through such a merger, vaudeville is an entirely different proposition. There is not the same hazard of loss in the latter, and no one familiar with the continuous has any faith in the ultimate control of it by a person or body while remaining on a paying basis.

HENDERSON CANCELS.

A number of artists that were booked Coney Island received notice this week that their contracts were cancelled. The notification came from the Morris office and merely bore the information that Mr. Henderson would not play the bookings.

One artist scheduled for the week of July 2, when notified that it was cancelled, made a study of the contract which he holds and declares he can find in it nothing resembling a cancellation clause. All the other contracts are identical and there is a possibility of somebody making an effort to force the managers of the Coney Island resort to fulfill their part of the agreement.

It is estimated that in the neighborhood of \$10,000 is involved in the salaries of the acts cancelled.

NEW CANADIAN CIRCUIT FOR KEITH.

Four more theatres were added this week to the string for which the Keith agency will book. These are houses now building or to be built in London, Ottawa, Hamilton and Montreal by a newly organized corporation of Canadian capitalists. The corporate name is the Bennett Theatrical Enterprise Company, Bennett being the owner of Bennett's Vaudeville Theatre in London. He will be the active managerial head of the new concern. The new houses will open next season.

CASTO SELLS IN FALL RIVER.

The Casto Theatre at Fall River, Mass., has been taken over by Cahn & Grant, who have a New England circuit.

Although reported during the week that the Colonial in Lawrence in the same State had passed into other hands, this is not so. Weber & Rush have a joint interest with Casto in the Colonial Theatre and it has not changed management.

LOOK OUT FOR THIS FIRM.

Topeka, Kan., May 25.

The vaudeville theatre at Vinewood Park here has closed again, leaving several artists stranded.

The place was booked by Olson Brothers & Baldwin, of the Bijou Theatre, Wichita, Kan., who sent a number of artists from that town up here to play the park.

No transportation was advanced them and the fare is \$9. After playing last week to Wednesday, the representative of Olson Brothers & Baldwin "jumped" the town with all the receipts, leaving the artists stranded, their carfare not having even been returned.

The firm bears a bad reputation among the artists in this part of the country. They advertise to give six to ten weeks, but have not that much time, and their word cannot be relied upon.

The bill appearing at Vinewood Park during the week was made up of Ring and Williams, Davis Sisters, Neba Jaffler, Gilmore and La Moyne, "Woodbines," and Madame Phillips.

The mother of the Davis children was left in a sad state financially, having depended upon the engagement to ease the dying moments of her husband in Arizona. She was obliged to pawn everything she and the children possessed to return home. None of the artists concerned in the affair has money enough to bring suit against the agents to recover, no attention having been given to the artists' demands.

SIXTY-FIVE WEEKS FOR SULLIVAN-CONSIDINE.

The Sullivan-Considine Circuit, embracing the International Theatrical Company also, expects to offer sixty-five weeks continuous, without a return date, commencing with next season.

Several new houses will have been added by that time, mostly through other circuits joining. The Mozart list of seven houses in Pennsylvania will be among the new ones. The Nash Circuit in Michigan will be another.

All the Sullivan-Considine houses in the West will remain open during the summer as usual. East of Minneapolis the only summer towns to give shows during the hot weather will be Scranton and South Bend.

DID POLI START IT?

It seems to be the conviction of those "in the know" that S. Z. Poli was the instigator of the secession of himself and more especially F. F. Proctor from the Williams-Morris office into the Keith Agency.

It is related that three weeks before the announcement that Proctor had joined Keith, Poli was planning the move.

"WESTERN" MEN WANT TO LEAVE.

Following the example of the vaudeville managers, some of the Empire Circuit (Western Burlesque Wheel) magnates wish to leave their associates and join the opposition (Eastern Burlesque Wheel).

They are Drew & Campbell, of Cleveland and Detroit, and J. Bolton Winpenny, of Philadelphia.

The Eastern people do not see the advantage of taking them in. It has theatres for its circuit in each of the towns mentioned.

VARIETY

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SIME J. SILVERMAN,
Editor and Proprietor.

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Vol. II.

No. 11.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Bob Grau, the erstwhile agent, now makes his headquarters in a Grand street coffee saloon, where he ruminates on what might have been.

Sam Marion, brother of George and Dave Marion, died this week. Mr. Marion was a member of the Joe Weber company at the time of his death.

The annual testimonial to James H. Curtain, manager of the London Theatre, and Treasurer Bull will take place at that house to-morrow (Sunday) night.

James J. Corbett has been busy all week rehearsing a sister of Wilton Lackaye, who will appear with him at the Colonial Theatre next week.

Hayman and Franklin opened at Glasgow, Scotland, this month, playing two halls there. The Scots greeted the team cordially, and they play next in London for sixteen weeks in the Payne Syndicate houses.

Cleveland has been represented in town this week by Harry Kline and Harry Daniels, managers of the Opera House and Keith's in that city respectively.

The Orpheum Theatre manager at San Francisco, John Morrissey, arrived here last Saturday, leaving again Wednesday. Mr. Morrissey was accompanied by his wife.

Edgar Allen, formerly playing in "The Victor" with his wife, Emile La Croix, is now with Myers & Keller. The sketch will be continued by Emile La Croix and company.

The polar bears that will be in use at the Hippodrome next season when the "Winter Scene" is put on will number eighty-five. Hagenbeck, the animal dealer, is the supplier.

The bass viol player at the Twenty-third Street theatre stops to explain why he never laughs. Says he, "I played twenty-five years in Vienna; since I came here I haven't found anything to laugh at."

At the opening of the Chutes at San Francisco this week appeared on the bill Armstrong and Holly, who are survivors of the earthquake at Frisco and are the

first artists in the city at that dread time to play there again.

John W. Considine, of the Pacific Coast Amusement Company, left the far Northwest early in the week en route for New York. Whether he reaches this port depends upon the happenings in Chicago during Mr. Considine's stop there.

Minerva Coverdale, who once enjoyed the distinction of being the youngest member of the Weber & Fields' chorus, is going into vaudeville with her attractive self and a soprano voice built out into a singing act. She opens June 11. The bookings are being arranged by Joseph Shea.

Mrs. M. B. Simpson, mother of Cheridah Simpson, was stricken with a serious illness Saturday night and for a time it was thought that "Cherry" might have to postpone her opening at Hammerstein's this week. Mrs. Simpson is still very ill at her home in West Eighty-seventh street.

There has been some talk as to the attitude of Frank Keeney, manager of Keeney's Theatre in Brooklyn, in the present division between William Morris and Keith. Owing to geographical location, he stands in no fear as to opposition from either side, and will continue to book through the Morris office as formerly.

The smaller vaudeville artist will probably look for engagements in burlesque for next season if the conditions for bookings become obnoxious by that time. In burlesque there are several advantageous features, only offset by a slight decrease in salary. This is more than counteracted through the removal of the worry and loss of time incident to bookings. It will not be altogether the smaller acts that will look for engagements with the traveling troupes; the medium priced artists will take the question under serious consideration with much benefit to burlesque, if favorably.

A "girl act" playing in the vicinity of Forty-second street and Broadway last week had as an attraction for the members a noted restaurant in the near neighborhood. So enticing were the fluids dispensed in the hostelry that one of the young women on the Saturday night of the engagement attempted to come down the stairs in the theatre without the formality of walking. She arrived on the stage in a lump, and an understudy carried for such an emergency was pressed into the bewildered young woman's part. The receptacle for a "load" was waved homeward, for rest and recuperation, although highly indignant at the suggestion that her fall was a joint one from the "wagon" also.



"TWO SOULS WITH BUT A SINGLE THOUGHT"

Why the Vaudeville Artists of America Should Organize

New York City, May 24.

Editor Variety:

Sir—I am pleased to know that my recent nomination for the presidency of the White Rats leads you to suppose that my views on the subject of organization for vaudeville artists will be interesting.

In the event of my election as president it will be my object to effect an organization that will command the respect of managers and that will be able to treat with them on all subjects coming legitimately under such control. We want to secure the rights of all artists, the small as well as the large, and we can do so best by pooling our interests and presenting a fair, united and business-like front.

We want no more strikes; neither do we want injustice from the managers. We want no one to secure an advantage through either ill-will, ignorance or the peculiar circumstances which are constantly arising in vaudeville.

Moreover, we want a working constitution with an organization that will grow therefrom to put us on a par with the best fraternal societies known in America.

I calculate that, so far as the artists are concerned, vaudeville may be thoroughly systematized within one year. Then a fair contract may be arrived at with the managers and both the artists and managers keep their agreements.

The White Rats should dictate neither to the artist nor to the manager; it should be a clearing house for both.

With the proper foundation I believe the White Rats of America will become the leading variety organization of the world.

R. C. Mudge.

Terre Haute, Ind., May 19, 1906.

Editor Variety:

Sir—Of the many articles which have appeared in Variety relative to the organization of vaudeville artists, the one in the issue of May 12 setting forth the plans of the White Rats appears to me to be the most feasible and the plans the more likely to be lasting.

The theatrical business is undergoing the same processes in the centralization of capital and the combination of interests that have for the most part taken place in the industrial pursuits of this country. The wonder is that some big capitalists identified with the Rockefeller, Morgan or other such interests haven't

interested themselves in the theatrical business.

But others were not slow to follow out in the theatrical business the same steps so manifestly successful in industrial lines, and if the theatrical trust is a reality there is no reason why it should not last as long as others, and in my opinion it is only a course of time until the vaudeville and legitimate branches will both be controlled by the same syndicate.

That the interests of the artist will be concerned is only a logical following. In some respects these interests may be bettered. For instance, better booking arrangements could no doubt be made; jumps would be shorter and more time could be given. But, on the other hand, discrimination could be shown with bitter effects, and in numerous other ways the artists could be made to bow to the imperial will of the trust, unless protected by an organization respected by managers and artists alike.

The only way that an organization of this character may be perfected will be to hold joint meetings with the managers; take up grievances at these meetings, and settle upon a joint agreement for a specified length of time between the organization and the managers.

Through that agreement the interests of both will be mutually protected and both parties will be responsible for its text being carried out. Of course, before that can come to pass a representative organization must be formed and to accomplish this is going to take time, but once let the artists show themselves organized in solid ranks and presenting grievances demanding consideration, and a remedy, and the managers will meet them, because then the press and the public would back the artists up.

At present neither the press nor the public knows what the grievances of the artists are, nor if they have any. What are they? With the exception of the complaint that they are being discriminated against, I have never yet met one who had a serious complaint, or could show he was being treated unjustly by the managers. They have a thousand and one little "kicks," but none sufficiently important to demand the backing of the press and public in an accounting with the managers.

Henry K. Burton,

Of the H. L. Breinig Circuit.

GUVERNATOR'S PAVILION OPENS.

Under the management of Sid Fern, late of the Fern comedy four, Guvernator's Mammoth Pavilion Theatre, Atlantic City, will open with vaudeville attractions June 4.

Fern has taken Lew Hearn with him from the disbanded quartet and the two will hereafter work as a team. The dissolution of the singing combination is thus tersely explained by Fern, "Too much kicking—life's too short." Fern and Hearn will play their first engagement as a team at Guvernator's June 18.

Harvey Parker, the animal trainer, is ill in a hospital here.

FLETCHER TO LEAVE US.

Charles Leonard Fletcher, who is in Albany this week breaking in his new sketch "A Breeze from the West," will return to England week after next. Next week he will bring the new act to Proctor's Fifty-eighth Street, the date having been changed from the Twenty-third Street.

Fletcher will leave the sketch after that engagement, placing a good character comedian in the role of Col. Breeze. Mr. Fletcher will retain his ownership and book the sketch.

Nick Long and Idalene Cotton will have a new sketch next season. It will be on the protean order.

LUESCHER WILL LEAVE PROCTOR.

During the coming week Mark Luescher, who has been F. F. Proctor's right-hand man for some time, will resign.

The fact of A. L. Erlanger's connection with the Keith-Proctor combination may have had a great deal to do with Mr. Luescher deciding to relinquish his position on the Proctor staff. Hearing also that some day next week the entire Proctor's executives will be called to the St. James Building to hear a short talk by E. F. Albee on how to run a vaudeville theatre on the Keith pattern or patent may have hastened the action.

LYKENS SAYS IT'S PATTI.

W. L. Lykens, the vaudeville agent, at present in London, cabled his New York office this week that he has secured Mme. Adelina Patti for vaudeville and that she will appear in the local houses.

BERNHARDT TO PLAY ONCE ONLY.

On June 6 at Young's Pier in Atlantic City Sarah Bernhardt will be added to the evening's bill through an arrangement made by Henry Myers, the manager. It will be the French actress's first appearance in vaudeville.

RICE AND PROVOST STARRED.

On Thursday last the vaudeville team of Rice and Provost signed contracts with Melville B. Raymond, the manager, under which they will be starred next season in one of his productions.

VESTA TILLEY'S TIME TROUBLE-SOME.

Like her English sister Vesta Victoria, Vesta Tilley is in a predicament regarding an offer received to play over the Keith and Orpheum circuits.

Miss Tilley has engagements abroad, and could a cancellation be had she might accept the proffered dates at a salary said to be almost too large to be believable coming from Keith.

It was understood when the male impersonator arrived in New York that she was to play an "exclusive" engagement over the Williams circuit. Whether Mr. Williams' consent will be required to any other arrangement is not known.

Miss Tilley plays the Alhambra in Harlem next week, returning to the Colonial the week following. Provided no decision has been reached by the end of the Colonial engagement, she will return immediately to London.

TEN YEARS FOR WEBER & RUSH.

Max Spiegel, general manager for Weber & Rush, returned this week from a trip to Binghamton, N. Y. While he was there he succeeded in promoting the Binghamton Theatre Company, a corporation under the laws of this State, with a capital stock of \$25,000. It is this concern that is building the new theatre in the upstate town. Weber & Rush have taken it over on a lease for a term of ten years and will operate it as a straight vaudeville theatre to open August 27. The theatre will have a seating capacity for 1,400. Bookings will, it was said in the Weber & Rush office, be made, as is the case with the other firm's houses, through the Morris agency.

REMICK LOSES A CROWD.

When the readjustment of the New York office of Jerome H. Remick & Co., the music publishers, happens there will be missing from the roll call Bert Cooper, James Kerdie, Herman Paley and Al Bryan.

These four composers and writers leave the house of Remick in a body today. "Cooper, Kendis & Paley" will be the title of the new music publishing firm to be formed by the dissatisfied employees.

Offices have been taken at 110 West Fortieth street and active business will commence on June 13. That particular date is selected from sentiment, it being the anniversary of Cooper's birth.

All of the young men are well known and have written "hits." The trouble with Remick dates far back, but has been aggravated during the present month by the arbitrary announcement of Remick that royalty due May 1st, under their agreement with the firm, would not become payable until July.

STOLL TRIES TO EXPLAIN.

Oswald Stoll, chairman of the Coliseum Company, London had a bad half hour at a recent meeting of the stockholders of the concern, explaining to the irate and out-of-pocket investors how much worse things might have been. Mr. Stoll defended the reorganization of the company by declaring that had this not been done the shareholders would have lost \$100,000 more last year than they did.

"The best way out of the difficulty," said Mr. Stoll, according to the Manchester (Eng.) Chronicle, "would be to raise the funds necessary to pay the debts of the company. Otherwise liquidation is inevitable. From the beginning until now I have not had one penny out of the Coliseum, but on the contrary, I have \$500,000 at stake."

At the conclusion of the meeting a committee of investigation was appointed to go over the company's books.

WALTER C. STEELEY MARRIED.

Memphis, Tenn., May 25.

It has leaked out here during the week that Walter C. Steeley, of Steeley, Doty & Coe, was married at Chicago on May 10 to Maud Keney of that city.

Miss Keney is a Chicago girl and the wedding occurred at the Saratoga Hotel in that city.

AMATEURS TO BE CORNERED.

The "Amateur Nights" in the variety theatres have been so profitable the season ending that the supplying of the necessary material for next season is contemplated by the Kaphan Theatrical Agency as a business venture.

The difficulty in the past to the managers has been the worry of securing a simon-pure list of amateurs to appear on the one night during the week devoted to them. With the many houses around New York having a regular "night" the supply became limited, and it is the idea of the Kaphan Co. to recruit amateurs. They will be advertised for and enrolled upon their books. A complete amateur bill will be then supplied to any manager on short notice, or contracted for by the season, this having been done to some extent by the agency during this season.

WHITE RATS' NOMINEES.

At the regular meeting of the White Rats of America, held last Sunday for the purpose of nominating officers for the ensuing year commencing June 21, when the election will be held, the following members were placed in nomination for president: R. C. Mudge, George Fuller Golden, Fred Niblo, George Evans and Sam Morton.

Messrs. Evans and Morton have declined to accept, while Fred Niblo stated before leaving for Europe last Saturday that he did not desire the honor, considering that he could not devote sufficient time to the office.

R. C. Mudge has accepted, but no word has yet been received officially from Mr. Golden, who is now at Saranac Lake. It is understood that Mr. Golden will attend the meeting next Sunday afternoon in person and state that the nomination will be acceptable to him if made unanimous, but under no other condition.

BERNSTEIN IN PLEASURE BAY.

Freeman Bernstein, the booking agent for the Sullivan-Considine circuit, this week completed arrangements to take over the open-air theatre at Pleasure Bay Park, N. J., for the summer. He will operate the house as a vaudeville theatre. A bill will be put in for the first time on Decoration Day. The house will then remain dark until the middle of June, when the regular season will commence.

BOSTON MUSIC HALL OFFERED.

That Boston is apt to have an opposition vaudeville theatre to the Keith house now there was made quite evident this week through the presence of R. H. Allen in the city.

Mr. Allen is the owner of the Boston Music Hall in Beantown, and while here called upon William Morris, offering him the house.

The matter is pending.

NO MORE MAY HOWARD.

Chicago, May 25.

It has been positively stated here that the May Howard Extravaganza Company, either with or without Miss Howard, will not be exploited again the coming season. No reason is given for the withdrawal of the organization from the Empire Circuit, but it is understood that James Fennessy, under whose direction the company was reorganized last season, has decided to drop this, together with one or two other companies from the wheel, owing to the rearrangement of houses in the West.

MINER'S BOWERY DOES NOT CHANGE.

Earlier in the season it was stated that the famous Miner's Bowery Theatre would wind up its career as a burlesque house before the summer arrived and its place taken by the People's Theatre belonging to the Miner estate, to where all shows of the Empire Circuit (Western Burlesque Wheel) booked at the old house would be transferred.

If that were so at the time the plan has been changed since. Miner's Bowery remains as a Western Wheel house and will continue so. The People's is leased on a long term as a Jewish theatre and could not be taken over at the present time, even though the Miner estate wished to do so.

WESTERN VAUDEVILLE ASSOCIATION SIGNS.

Martin Beck and C. E. Kohl, who arrived in New York on Wednesday from Chicago, have signed a written agreement, it is understood, with the Keith people whereby the two circuits become joined for a term of years.

The Keith Booking Agency will book for the East as heretofore, and the Western Vaudeville Association in the West, acts being interbooked as formerly.

Offices will be established in London, with a Paris and Berlin representative, Frank Vincent, now in charge of the New York office of the Orpheum Circuit (a member of the Western Vaudeville Association), will presently leave for England to remain in the foreign office temporarily until it is regulated.

If consummated it has been after a long and weary struggle on the part of Keith. A periodical attempt has been made to effect this combination in writing during the past two years.

The Western folk have been shy of entering into a written compact up to this time, and on the assumption that some extraordinary inducements were held out before an affirmative answer was received, it is believed that the Western Vaudeville Association has the best of the bargain in some manner.

NEW PEOPLE'S THEATRE IN CINCINNATI.

Cincinnati, May 25.

J. E. Fennessy of the Empire Circuit (Western Burlesque Wheel) announces positively that there will be a new People's Theatre here, replacing the present one, where are played the shows of the Western Wheel.

Mr. Fennessy says the new house will be downtown, but declined to discuss the location, although admitting it will not be the Hotel Belmont site in Sixth street, adding that the location when decided upon will be equally as desirable.

RENTON POLI'S GENERAL REPRESENTATIVE.

Ed Renton has been appointed the general representative of the Poli circuit, with headquarters in the Keith Booking Agency.

The details were arranged between Mr. Renton and S. Z. Poli as far back as last February, but Renton was detained from accepting the position at that time through his management of the Trent Theatre at Trenton, N. J. In February the question of possibility of the Keith affiliation was not thought of.

P. Alonzo, who was thought to hold that position with Poli, will be "traveling representative" of the circuit upon his return from Europe, where he is now visiting. Alonzo's duties will be to travel over the Poli circuit and report conditions to the head.

Poli will probably build in Scranton during the summer. It is not positive about Wilkes-Barre, although bids have been received by him for the erection of houses in both cities.

"The Free Lance," the Sousa musical comedy that has been holding forth at the New York, closes to-night. Miss Bergen and Jeanette Lowrie, who have been members of the organization, will seek vaudeville engagements.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

St. Louis, May 19.

Editor Variety:

Sir—I wish to thank the many artists and managers who offered to assist me after my letter stating my difficulties with the Inter-State circuit appeared in your paper on April 21. As proof that it is more a matter of principle than money with me, I shall if ultimately successful in recovering the amount of the two weeks salary for which I have sued the Inter State Company under my contracts, devote the entire proceeds, after paying my counsel, to the San Francisco sufferers. I need the money, but not as badly as they. After thinking, though, over the manner in which the Inter State Company "trimmed" me, I guess that "shoe string" aggregation of inexperienced vaudeville mismanagers must be more sorely in need of it than either of us. Henry M. Walsh, of Butler & Walsh in St. Louis, is acting as my attorney in the case. My photos, which were forwarded ahead when I was about to open on the Inter State, have not been returned to me. I presume it is a question of postage.

H. B. Burton,
For Burton and Rankin.

Oldham, England, May 16, 1906.

Editor Variety:

Sir—In Variety issue May 5th we note under the heading "New Acts" a review at the Gotham of an act named Devlin and Ellwood, in "A Matrimonial Agency."

As one of your well wishers we think you ought to mention that the title "A Matrimonial Agency" belongs to us and is copyrighted. We did the act in America for four years, putting on in its place "A Suit for Divorce." We are doing the old act in this country at the present time. This team waited until we left the country (we sailed April 23) and they did it April 30. We daresay these two pirates from the legitimate, seeing an opportunity to sneak into vaudeville, stole our brains,

CHICAGO MEN HERE.

Martin Beck and Charles E. Kohl, of Kohl & Castle, arrived here on Wednesday. Morris Meyerfeld, Jr., president of the Orpheum Circuit, and John J. Murdock got in town yesterday.

It is Mr. Kohl's first visit to New York in five years. Mr. Beck will leave for Europe shortly, remaining there about two months.

PHILADELPHIA THEATRES TO LEASE.

There are two theatres now on the market in Philadelphia. The Casino and the Chestnut Street Theatres are the ones. The Chestnut street house is not available as a first class house without a great deal of money first placed in it for repairs in conformity with the fire requirements.

OAKLAND TO HAVE AN ORPHEUM.

Chicago, May 25.

From reports spread about here, Oakland, Cal., will have a new theatre to bear the name of "Orpheum" and to be built by that circuit.

took the act and title bodily and did it. This really would do credit to the German imitator, who is an adept at this sort of thing. We wish you would mention this fact in Variety, and feel sure you will.

Hayman & Franklin.

P.S.—This is our second week in England. Everybody's satisfied. We go to London next week and play twelve weeks for the Syndicate people. The above should be an object lesson to American artists leaving America. They should subscribe for Variety and keep in touch with what is going on in the mother country.

New York, May 19, 1906.

Editor Variety:

Sir—Having been a constant reader of your bright and modest paper since its first issue, I wish to beg a little of your valuable space to give vent to a generally expressed desire on the part of the theatre-going public (at least of those who attend "Vodevel"), that the combination recently formed between Keith and Proctor may result in an improvement in the music furnished in the various houses. It is most agonizing to sit in front on a Monday and watch the "band" (?) struggle through the music of the various acts, and it is no uncommon sight to see an artist stop and explain to the director (?) how the music should be played. What a pity that of all the vaudeville orchestras in the city there is only one good one, and that one is too small for the large and handsome theatre it occupies. Think of the Empire and the Alhambra houses in London each with fifty men, or even the smaller Palace with over thirty, and in any of which is a splendid conductor in evening dress, even to the white kid gloves. Why is there not one house of that calibre in this great city? Yes, why? Trusting I have not taken too much space, I wish to thank you for the many pages of enjoyable reading which are found each week in Variety.

Yours with an ache,
E. W. W.

HAMMERSTEIN'S ROOF OPENING BILL.

One of the best vaudeville shows ever presented in New York city, or anywhere for that matter, will be the bill offered on Hammerstein's Roof during the opening week commencing June 4.

As completed it will be composed of Balla Selbini, known as "The Bathing Beauty," new to this country, coming to Hammerstein's direct from Paris; Berzac's Comedy Circus, Rice and Prevost, Capt. Woodward's Seals, Abbie Mitchell and her twenty-five students (colored), The Four Bards, Greene and Werner, Collins and Hart, the Kitabanza Troupe (Japanese), Camille Trio and the Three Constantine Sisters.

MORE VAUDEVILLE IN BALTIMORE.

Baltimore, May 25.

Baltimore will have another amusement house to be known as The Wizard. It will be situated on Eutaw street, near Mulberry. The alterations on the building will begin at once and when completed it will be conducted for vaudeville.

James E. Sullivan and Company.
"The Susceptible Dr. Schmalz."
Twenty-third Street.

After an absence on the other side James E. Sullivan comes into vaudeville with a farcical sketch about "Dr. Schmalz" by Charles Horwitz. It runs twenty-three minutes and the title tells the story. To those unfamiliar with the humor of a seltzer bottle, or the fun that may be seen in a man standing on his head under threat of a horsewhipping, the act will prove amusing, aided by the "Dutchman" of Sullivan's, a close imitation in accent, make-up and dialogue to Sam Bernard's "Hoggenheimer." The out and out comedy which Sullivan aims for is weighted down by the book and old "business" indulged in. Joseph W. Standish, Mrs. W. Y. Ranous and Vinie Snyder have parts secondary to the principal, while Katheryn Shay brightens up the character of a stenographer in name only with the nearest approach to genuine acting shown. She is the one meritorious spot in a sketch that may just pass for the reasons mentioned.

Sime.

"Sa-Hera."
"Mind Reading."
Fifty-eighth Street.

A new so-called "mystery" modelled to some extent upon the act of the Fays, and announced as coming direct from the Empire, London. "Sa-Hera" lacks the attractiveness of Mrs. Fay. She is apparently past middle age and stout.

The act commences with the announcer in evening dress with a distinct flavor of the East Side in his speech. His preliminary talk is much shorter than Fay's and given in better language. The usual committee from the audience is invited to the stage, where three blackboards are set up. Numbers are marked on one, the months of the year on another and half a dozen names on the third. This accomplished the blindfolded "Sa-Hera" reads all, adding the figures. The second part closely resembles the Zanzigs' act except that the man who goes into the audience is required to talk more to deliver his cues. This necessity holds the speed of the answers down very materially, and takes from it much of the value that the Zanzigs derive from their rapid communication. Some of "Sa-Hera's" cues appeared to be rather obvious. The assistant continually changed the form of his queries. "Tell me, please," "Go tell me," "Answer quick," were some of the phrases. Every time the "reader" hesitated over numbers or letters he helped out with a word or two.

Several persons were told their ages, dates of their birth even to the minute, a feature which caught the fancy of the audience.

Rush.

Irene Lee and "The Candy Kids."
Singing and Dancing.
Pastor's.

"The Girl in Trousers," as Irene Lee has chosen to be known, is now appearing with two boys, called "The Candy Kids," having given up the single turn. She is at Pastor's in this her opening week, with songs, dances and changes. Miss Lee first presents herself as a girl, making a pleasing picture, but she excels in looks as the boy to which she afterward changes. Barring a poorly made wig, Miss Lee has given the dressing of herself and boys the

fullest attention. "The Candy Kids" are two well developed young men, the smaller an exceptionally good dancer. The boys have a solo dance after the opening song with Miss Lee. They dance in soft shoes. More effect could be gotten out of hard. There is another dance for the finish after Miss Lee sings "It's a Good World After All." The song should be sung slowly and distinctly. If the boys were required to change complete from hosiery to necktie it would be more dressy. It is a neat, clean act and should be able to secure time easily.

Sime.

Barnold's Circus.
Animal Act.
Colonial.

One of the best comedy animal turns that has been seen in the city for a long time. There are four or five animals in the troupe. A comedy dog, resembling an Irish terrier, is the feature. All the business is gone through without slips and with no coaxing or delays. More than half the time the dogs are apparently working without signals.

The circus closes with an imitation of a drunken man. Two monkeys dressed as policemen bundle the "drunk" into a patrol wagon. The trainer is not in sight during this stunt.

Barnold's Circus was a scream with the children at the Colonial and should have a successful run hereabouts.

Rush.

"The Black Hussars."
Musical.
Colonial.

A company of fourteen colored persons equipped with forty horsepower lungs and well-developed shoulder and arm muscles come together in a military musical troupe under the chaperonage of Lasky, Rolfe & Co.

The act opens with the company lined up behind a black drop, only the ends of the horns showing through the slits in the cloth. The curtain goes up during the number and reveals the players in military uniforms. Four are women.

An effort is made to give the act a spectacular flavor in dressing and drilling of the musicians and the general atmosphere. New York audiences are hardly likely to accept this, particularly because of the general idea that colored players cannot be associated with anything but comedy work, and partly because the Hussars have not been provided with enough of the picturesque.

The brass ensembles are well played, except that there was too much power behind the horns, but the last effort was a real infliction. Eleven bass drums were carried on the stage, ranging in diameter from one three feet to one of sufficient size to hide a standing man. The Hussars are a husky lot and the effect of this artistic novelty can be better imagined than described.

A colored comedian who takes part in a dance of the four girls promises to make something out of the only possible opportunity for a laugh.

Rush.

Bessie Clifford will play summer dates in vaudeville.

Cheridah Simpson.
Pianologue.
Hammerstein's.

With a previous experience as a single entertainer in vaudeville to guide her, Cheridah Simpson again essays the role at Hammerstein's this week. Miss Simpson does not cling to the piano entirely, but appears first in a song and for an encore plays a classical selection upon the instrument, following it with several trick numbers of her own composition which tickle the audience. Appearing in tights at the finale, she dazzles the house with a magnificent figure, set off by a cape carelessly thrown over the shoulders. Miss Simpson has either shrunk in the lower limbs or the tights have grown if they originally fitted snugly, as the silk shows wrinkles. Having a "hard" audience to please with this style of amusement at Hammerstein's, and opening the second half of the entertainment, she made a decided success.

Sime.

Eddie Leonard.
"In Dixieland."
Hurtig & Seamon's.

Eddie Leonard's appearance at Hurtig & Seamon's this week is new only in the particular that he is now supported by McGloin and Smith instead of the Sharp brothers.

The new combination is a worthy successor to the former one. All three men have good voices which blend admirably and the dances are well done.

Several of the drops for the act disclose the texture of the cloth when there is a light back of them, but with the lights all in front the stage is well dressed.

There is no other change in the act.

Rush.

Arminta and Burke.
Aerial Act.
Pastor's.

Appearing for the first time at Pastor's Arminta and Burke in an aerial act are new in the city as far as known. A man and woman compose the team. The woman works on the trapeze, while the man does comedy from a bounding net beneath. The comedy takes well, although nothing new is shown in the bounds. The woman's best feat is walking across a brass ladder between the uprights, in "Human Fly" style, but it is spoiled by the wearing of clamps attached to the instep of the shoe. The click when striking the brass rods is plainly heard and the clamps are noticeable. It should be accomplished by toe walking alone. There is a possibility that the turn will greatly improve. There is room. At present it is a fair offering of its kind.

Sime.

"PAT" ROONEY IN REAL ESTATE.

Having found what he considers a valuable plot of ground, Pat Rooney concluded, after deciding there was too much of the land for his family, to allow other professionals to "get in" on the bright looking proposition. Mr. Rooney has formed a company, with offices at 1433 Broadway, for the sale of the property in large or small parcels on any old terms.

OUT OF TOWN

"A Breeze From the West."
Charles Leonard Fletcher and Co.
Albany, N. Y.

The scene represents the main deck of the British steamship "Mystic." The plot is the pursuit of a young widow (Miss Ray Purcell) by one Colonel Breeze (Charles Leonard Fletcher), whom she has rejected a number of times.

The company is very well balanced and the sinking of the ship very realistic, evoking the applause of the audience, but the play as a whole will never be a good vehicle for such a clever artist as Mr. Fletcher.

Martel.

"A Strenuous Proposal."
Claude Gillingwater and Company.
Keith's, Philadelphia.

There is very little of merit to be found in "A Strenuous Proposal," a playlet by Claude Gillingwater which has its first showing this week. The author, who plays the principal character, a dual role, has selected a well worn theme for his story, that of a girl who sacrifices the feelings of her heart to accept a husband with money to overcome financial stress. She is shown the true character of her fiancé by her lover, who becomes rich and returns in time to prevent the marriage. Gillingwater has introduced a character, that of the hero's sister, for which there is little use. She is forced to listen to a long scene between the worthless suitor and the sacrificing girl. There are also a butler and a policeman to build up the "company." A lot of burlesque business and "rough-house" wrestling in the act on Monday was cut out later and the act was shaped up and ran more smoothly with a better finish, but the offering shows that it will never add fame to the author-actor, remembered for some good work in "Madame Butterfly" and "Du Barry." Carlyn Streltz as the sister and Edith Hinkle as the sweetheart did as well as possible with what material they had. Richard Clarke was the butler and Edward Fremont the policeman.

Kinks.

Mr. and Mrs. Gene Hughes.
"Suppression of the Press."
Gloversville, N. Y.

As a laugh compeller along straight comedy lines this sketch is successful. At no time does the action drag. Whether or no Mr. Hughes' press agent is dreaming when he says the cost was \$1,000, it may be worth many times that amount before the public tires of it.

Milford Mowers.

Bruce and Dagneau.
"The Red Feather Girls."
Gloversville, N. Y.

This team is not unfamiliar, having been, as the title implies, in "The Red Feather." They sing three songs and have three changes of costume. The last with the effects makes a hit.

Milford Mowers.

S. Morton Cohn, one of the executive officers of the Sullivan-Considine Circuit, with his wife, is in Paris. That Mr. Cohn wrote from the gay French city to forward Variety is an immaterial part of the story.

AN IMPORTANT POINT.

The Circuit Court of Missouri will pass upon the validity of the "two weeks clause" in a vaudeville contract when the now pending case of Burton and Rankin against the Inter State circuit reaches it on appeal.

The artists received contracts over the circuit of the Inter State, and opened at its Majestic Theatre in Hot Springs, Ark. After the second performance they received notice that the contracts for the entire time had been cancelled, notwithstanding the clause contained requiring that notice of two weeks be given before cancellation could become effective.

Burton and Rankin consulted an attorney in St. Louis, who advised that their claim was a good one. Suit was brought in a district court for the full amount of two weeks salary. The Inter State Company interposed no defence, and judgment was accordingly obtained by default in favor of the team.

The counsel for the corporation stated that his client had decided to take the matter up to a higher court as a test, the question involved being too important to be tried before an inferior justice.

While the final decision will have a far-reaching effect, it will be binding only upon contracts coming within the jurisdiction of the Missouri courts.

ARMY OFFICERS WITH CIRCUS.

Washington, D. C., May 25.

Major I. W. Little, quartermaster, and Capt. Jas. G. Logan, commissary, have been detailed by the War Department to travel this season with the Barnum-Bailey show, noting the method and means adopted for the removal and feeding of the large body of men carried.

The expectations of the department are that much valuable information will be gained. The officers have joined the circus.

A CHICAGO MUSIC HALL.

Around town it is said that there will be a music hall in Chicago next season built along the lines of Weber's house here. It will have the combined support of New York and Chicago managers.

THE CHUTES OPENS.

San Francisco, May 25.

The Orpheum Circuit opened its Chutes Theatre on Sunday last, playing the regular bill there this week. It includes Valerie Bergere and company, Eva Mudge, Armstrong and Holly, Clifford and Burke, Keno, Welch and Melrose, Caprice, Lynn and Fay, and pictures.

Some doubt exists as to the probable success of the venture, owing to the Chutes being so far from the centre of activity here. The crowded condition of the transportation facilities in that direction may have its effect also. Every one is waiting for definite information, however, before expressing a decided opinion.

MARK SULLIVAN AND WIFE.

Vaudeville will not lose the imitations of Mark Sullivan, though he is to appear in a sketch with his wife, Rilla Deaves, sister of Ada Deaves.

The team will shortly open and Mr. Sullivan will again present his old monologue in "one" for the encore. The Boyle Agency have the bookings in hand.

"GOIN' SOME."

"The Merry Makers" burlesque company this season
Gave 442 performances;
Lost 8 days;
Traveled 12,060 miles;
Passed through 27 States;
Played St. Louis to \$10,600;
Established a burlesque record in St. Paul, Minn.;

Called not one chorus rehearsal after opening date;

One girl taken sick and was sent home by the company.

Another died and was buried by the company, while a third was married.

These statistics are furnished by stage manager M. J. Kelly, who makes the further and startling statement that there was not one serious argument in the company during the tour. "The Merry Makers" opened in Anaconda, Montana, August 25, and played 39 weeks, during which time, also says Mr. Kelly, not a fine was imposed.

"We would like to know if this isn't a record for any show, burlesque or otherwise?" queries Variety's correspondent in conclusion.

INTER STATE INCREASES.

Chicago, May 25.

The Inter State Circuit will add three new theatres to their circuit in the South next season. Two new houses are now nearing completion at Shreveport, La., and Birmingham, Ala., while another modern structure is under way in another part of that section, to open about September 9. E. F. Carruthers, who returned to this city from a tour of inspection, is optimistic in his views of the vaudeville situation in the South, and states that next season the Inter State circuit will be better equipped and the bills allotted to each house will contain nine acts, giving two shows a day. Mr. Carruthers leaves for New York next week to arrange for some big acts.

FOREIGN ACTS SCARCE.

That there is a dearth of good foreign acts at liberty for American engagements is evident.

The high class and novelty acts have all been snapped up by the managers abroad, bookings for two or more years ahead having been given, holding the artists from coming over.

Some have made engagements for open time here in the future, but there seems no likelihood of the influx of foreigners in the future which has prevailed during this season.

FULGORA AN AGENT.

Chicago, May 25.

Robert Fulgora, well known in the theatrical world, has drifted into a new venture, having associated himself with F. M. Barnes in the conduct of the Western Theatrical Exchange, booking for a large number of vaudeville theatres and parks throughout the country.

HARRY DAVIS' OWN PICTURES.

Pittsburg, May 25.

His own moving picture plant has been established by Harry Davis, and views of Pittsburg will be taken for exhibition in Mr. Davis' Grand Opera House and his various cheap "arcades."

PROCTOR'S ORCHESTRAL TROUBLES.

On June 3 with the closing of two of Proctor's theatres in this city will arrive the day of dismissal for the orchestras in the Twenty-third and 125th street houses, which do not close.

The orchestras in the slated houses have received two weeks' notice and will be replaced by those from the Fifth avenue and Fifty-eighth street Proctor theatres, if the present intention is carried out.

The trouble between Proctor, his orchestras and the Musical Union dates far back. The union scale of price is \$4 per day each man. Proctor paid \$3 a day, and the men, although members of the Union, accepted the price. It finally reached the Musical Union, and Hugo N. Marks, the leader of the orchestra at Twenty-third street, was fined \$100, of which he paid one-half and Mr. Proctor the remainder.

Matters were smoothed down and the old scale remained until the union again took up the matter upon being informed by a discharged musician of one of Proctor's orchestras that the old scale of \$3 still prevailed. The union demanded that the regular price be paid. After a consultation with Mr. Proctor, the manager said that he would pay the men the full price, \$28 per week, but that each should immediately upon receiving the salary return \$7 to the house manager, which would pacify the union and still retain the former scale, if no member of his orchestras divulged the transaction.

The men through their leaders did not agree to the proposition except in two instances it is believed, and when their salaries were paid each man in the Twenty-third street and Harlem theatres declined to return any portion.

The Musical Union meanwhile had held an investigation and required each member of the orchestras, including the leaders, to make affidavit as to how much they had received.

The orchestras at the downtown and Harlem theatres made a truthful statement and immediately received two weeks' notice of dismissal from Proctor.

The other orchestras at Fifth avenue and Fifty-eighth street made affidavit that they received the union rate, and will remain, that of Fifth avenue going further over to Twenty-third street, and Fifty-eighth street going further uptown.

The leaders of the various orchestras at the different Proctor houses are B. R. Raven, 125th street; Harry Collins, Fifty-eighth street; Carl Miller, Fifth avenue, and Hugo O. Marks, Twenty-third street.

All the members admitting the underpayment will be fined by the union for accepting a low scale; \$10 if it is the first offense; \$20 if the second. The leaders will be fined \$50.

It is said that the union has evidence against one of the orchestras making affidavit that the full scale was received that it was not. Many complications may follow the changes.

ERNEST HOGAN HAS SUMMER ACT.

Ernest Hogan, now on the road, is rehearsing an act which may be presented on either of the roofs this summer.

Fannie Monroe (Mrs. George E. Murphy), who has been playing with her husband in his sketch "Old Friends," retired from the act last week owing to illness. She expects soon to resume.

MERRI OSBORNE IN AGAIN.

After an absence of about four years from the stage, Merri Osborne, a soubrette in the days of "The Girl From Maxim's," will play vaudeville if time can be secured.

It will not be her first try. Some years ago she played on the Keith circuit "just to fill in," as Miss Osborne puts it.

If the managers will allow her, Miss Osborne will appear in a specialty of her own selections, including (in her estimation) some humorous dialogue, with piano accompaniment, but she will positively decline to allow herself to be billed as a "pianologist." "Oh, dear, no. That's all right for Melville Ellis, but me—" says Miss Osborne, with a shrug.

LA SALLE DOESN'T CHANGE.

Chicago, May 25.

The La Salle Theatre will not drift into the burlesque field next season, as has been reported, according to a statement made to-day by Manager Morton Singer. Musical comedy has predominated at this house since it was built, and as the productions presented there have always netted the management satisfactory results, the same policy will continue next year.

"BILLY" GOULD A STAR.

As a "star" in his own play William (Billy) Gould will play next season, having received a letter from the Shuberts, who are to be his managers, that a play written by himself called "Jim Mange, D.D.," had been accepted and would be seen public by October 1.

CLARKE SUES INTERSTATE.

Chicago, May 25.

Harry Corson Clarke has sued the Interstate Amusement Company for \$2,000.

Powers and Theobald, the vaudeville pair, have just completed a transcontinental tour of 126 weeks.



MAUDE ROCKWELL,

"The California Nightingale," who will appear for the first time in the East shortly.

Shows of the Week - - - By Sime

HAMMERSTEIN'S.

Big business has followed the well balanced bill at Hammerstein's this week. Eddie Foy, with his burlesque character impersonations and clowning, is greeted with hearty laughter. Although playing two houses this week, giving four shows daily, Mr. Foy is not slighting his work at any performance.

Cheridah Simpson is appearing alone for the first time in a long while and will be found under New Acts, while the two Pucks are pleasing mildly. The boy has a new song of some merit and his only need at the present moment is a strict stage manager. Were he to secure an engagement in a legitimate production it would be beneficial if the youth is to continue as a professional. The girl (his sister) has little magnetism and still sings "If I Were a Star on Broadway." Not alone that this number is old, she is not capable of securing the points, giving it in a mechanical style which has not improved since first sung by her.

"The Dude Detective" in which Byron and Langdon play, gives Byron an opportunity for the "Sissy" character. He does it well, keeping it within bounds, although there are a couple of lines the elimination of which would not harm even though they bring a laugh each. Byron's song is his strongest card, and a good sized hit was scored, the effeminate character being new to this house.

Harry Gilfoil gave his imitations, apparently helping out at the same time a party in the audience; but the rest of the house, who also paid to see the show, did not understand the laugh that followed.

The dancing of Milt Wood in opening the bill received a hearty encore. Wood is probably the best dancer at his weight in the country, and notwithstanding his height and girth dances with little effort, the ease being a feature of his work.

Horace Goldin and his illusions, with the magic, were ripe favorites, and Lottie Gilson in her songs did not succeed as well with her patriotic offering as in other houses where the "kind applause" sort of thing does not give that tired feeling. It seemed as though the music publishing company for which Miss Gilson is without question a "plugger" must have engaged almost the entire house staff for applause purposes this week. The employees made sufficient noise for a brigade. The "apple" song did not cause the usual merriment. There is nothing funny to it and more especially does it become objectionable to any audience of refinement through the suggestiveness with which Miss Gilson sings it.

VAUDEVILLE MAYBE IN ARVERNE.

The theatre in Arverne, Long Island, managed for the past two seasons by Hurtig & Seamon for vaudeville, will be "at liberty" during the coming summer for whoever may speak first with a display of substantial backing.

Edward Margolies has the direction of the house. It is understood that Harry Cooper, of the Empire City Quartet, will rent the theatre for the month of July, playing his own quartet as the feature during his term of occupancy and surrounding the singers with a high class of vaudeville to be changed weekly.

TWENTY-THIRD STREET.

The bill was poorly placed at the Twenty-third Street theatre on Monday, in having Selma Braatz, the girl juggler, appear No. 3. It broke up the run of the show.

Miss Braatz made a most solid hit with her finish of the torches and would have been better situated in the second half.

"The Futurity Winner" was the headliner, appearing here after a stay of three weeks at the Fifty-eighth Street house. No change has been made in the cast, and Dixie Gerard still mars the performance with the insincerity of her work. The racing finish seems to have been shortened and the fistic encounter between the half brothers has suffered a like fate. Several curtain calls were given, stamping the act a success, but the illusion of speeding at the finale is not yet perfect. The back drop must have its wrinkles smoothed out and moved faster first.

Lasky & Rolfe's "Ye Colonial Sep-tette" in a musical act of three scenes proved its worth by the reception received, while Watson, Hutchings and Edwards did better than expected with their time-honored "Vaudeville Exchange."

Lew Sully in whiteface sang two of his songs, a point that the program was particular about, and told some stories on his family in a delectable manner. Sully has that enviable habit of not waiting for the laughs, gaining more thereby. Although the songs are not "knockouts," they will do, and Sully should keep his natural color altogether on the stage hereafter.

Violet Dale announced imitations but did not "hit off" anyone well enough to cause comment. Her final impersonation of Vesta Victoria was liked through the song. The impersonation was little short of a burlesque and approached the original only in the sign "To Let." With Fay Templeton Miss Dale essayed the dressing also, but in this instance only. She needs to change costume for each, after studying her characters more thoroughly than her present work suggests.

The Hebrew comedian of the three Cartmells remains and his comedy is poor, the dialect poorer, and he disgustingly spits upon his shoes while blacking them. There is a great deal of inane talk about an imaginary person which could be dropped, as well as the piano solo during which the girl dances. She is pretty, neat and graceful and should have the assistance of the orchestra. The act is now too long.

Cadiex on the tight wire, which is not strung high enough for proper effect, made a fair opening act, although there is not sufficient variety to his work, and James E. Sullivan and company appearing here in a new sketch are under New Acts.

HAMMERSTEIN'S GETS "TALKING HEAD."

While on the other side Clifford G. Fischer booked for an appearance on Hammerstein's Roof this summer "Dronza, the talking head," now playing at the London Hippodrome.

It is an illusion, a head only resting upon a table doing the talking.

PASTOR'S.

Comedy predominates at Pastor's this week. There are five feature acts and laughs galore.

Irene Lee with "The Candy Kids" and Arminta and Burke are under New Acts.

Frank Bush, the monologist, is the headliner. He has some new stories, one or two of which are good, but he need not be discouraged from continued trying. The "old ones" received the most laughter. Bush is at home in Pastor's. Several in the audience were on the point of hysterics before he left the stage.

In "The Village Cup-Up" Mr. and Mrs. Jimmy Barry have a great many bright and witty lines. It suggests the Cressy style of writing. Barry is an undoubted comedian on the pantomimic order. He should attempt an offering solely in pantomime. His work in that direction in the little shown closely approaches Fred Walton's, and more can not be said. Mr. Barry's face is most expressive at all times.

There is a real comedian in the Bijou Comedy Four, a singing quartet. Made up as a German he does not overdo, securing the laughs through actions only. The tallest tenor has a good voice, while the shorter one should moderate his tones. He sings at such a pitch that it is screechy. The make-up of each is good and the lacking quality is more suitable selections.

Brown, Harris and Brown as the "added attraction" were "a riot." This term is often used, but seldom applies. The house liked the comedy and the singing. Sam Brown has a voice of excellent quality, handling it well, and wears fashionable clothes, having one change. The woman seems to have an extensive wardrobe.

Rolling hoops is the specialty of the Alpha Trio. Their tricks resemble each other too closely to cause comment. It resolves itself for success into the number of hoops juggled by the two men at one time, eight being the limit. A "loop the loop" at the finish did not furnish any novelty, although well serving its purpose. There is a woman who fills out the stage, but works not, excepting to pass the hoops now and then, when she becomes nervous from anxiety over a miss that is impossible. The young man of the trio should stop wearing a fancy lace collar and also discard the bows at the knees. It does not give him a strictly masculine appearance.

Chalk Saunders and his sketches were well received and Sheppard and Ward did nicely with the medley finale. Miss Ward is careless in making up her face. The colors should be toned down, particularly around the eyes.

Young and Melville in singing and dancing (first time here) and Tops and Topsey were also on the bill, as was Ed Rogers, who sang illustrated songs. Mr. Rogers had a cold. That lets him out.

BUILD IN BIRMINGHAM.

Birmingham, Ala., May 25.

No one doubts that Birmingham is to have a new theatre. Jake Wells, who controls the Bijou here, has been in town looking for a desirable site. It is known that Mr. Wells has had this in mind for some time.

LONDON.

Owing to a friendly cancellation of Miner's "Bohemians," booked for the London this week, Frank B. Carr's "Thoroughbreds" return for another engagement after an absence of eight weeks.

Nearing the end of the season, with the difficulties of holding a show intact attendant upon the opening of the summer resorts, a critical review would be unfair at the present time. Judging from the opening piece as now presented, when the "Thoroughbreds" were in full swing it must have been a lively and amusing aggregation.

What girls remain are full of ginger and all work, especially the little one who sang the "Senorita" number, but the program announced two young women and it is impossible to state who she is.

The tights-wearing girls in the chorus for this song seem to be underdressed in some way, giving an unpleasant look. It is not explainable, for the chorus give the finale in the same dress.

The comedians in the opening piece called "A Good Run For Your Money" are considerable in number, including Carroll Henry, Charles Douglas, Willie Weston (who sings more than he "comedes"), Harry McAvoy, Dan T. Reilly, Fred Taylor and Charles B. Niblo.

Harry McAvoy as the Irishman gives a conception neither loud nor offensive, receiving any number of recalls in his song, and Henry's Hebrew character, while quite short on dialect, is excellent in other respects.

In the olio Mlle. La Toska, a contortionist, is first to show. Her best but not difficult work is with the hoops. She should wear a full-neck waist. Her present low-cut one is a faulty covering while assuming the unnatural positions, although there is no undue exposure.

Henry and Francis call their collection "The New Janitor," passing by fairly well with it, and Niblo and Reilly with dancing won the house with an average act of its kind.

A "sister act" without the dancing fits Blanche Washburn and Josie Flynn. The girls prefer to be known as ballad singers. It is a mistaken idea on their part, or perhaps the songs are at fault. The latter is more likely. If more dancing were to be introduced they would be benefited accordingly. LeVine and Page have left the "Mascottes," appearing here with their acrobatic-contortion-slack-wire performance. They seem to be working better.

Willie Weston in imitations of popular actors closes the olio proper. Mr. Weston has a flexible voice and gives a good impersonation of George M. Cohan, reaching almost perfection in the voice, but falling off in Cohan's "strut." As Bert Williams. Weston surpasses in vocal similarity, but as Eddie Foy is far away. If Weston would interlard his imitations and musical numbers with some talk it would be better. It would be more advisable for him to appear as a monologist, introducing the impersonations and songs, breaking up both sections with stories for purposes of variation.

All the vaudevillians, excepting two acts, now with the "Thoroughbreds" burlesque show have been booked over the Keith circuit by Al Mayer.

Shows of the Week - By Rush

COLONIAL.

The handwriting on the wall should have stood right out in burning letters "For the Benefit of Billy S. Clifford" in an incident of the Monday matinee at the Colonial. Clifford has had signal success in the practice of that widespread philosophy the motto whereof is, "If the audience is soft enough to work for you, let 'em," and has become expert in the gentle art of "conning" the gallery into sweet song. Monday afternoon he started in with his familiar line, "Now I have another song with a chorus that's easy to remember," when a youth in the balcony with wisdom and experience beyond his years piped up in a voice of mingled indignation and hurt surprise, "What, not the lemon song?" And Clifford was perforce constrained to admit that the lad had truly spoken. He made a brave effort to sing the rest, but cut it short.

Charley Grapewin and Anna Chance are among the features of the bill with their familiar comedy sketch, "The Awakening of Mr. Pipp," an offering of exceptional value in which both made the most of their parts and pleased hugely.

May Boley and her "Polly Girls" come to the Colonial for the first time. The half dozen girls that back up the act are far ahead of the sort that have grown familiar in "girl acts." All dance gracefully and sing well in the "Polly" number, but are running very much to grotesque clowning and straining after laughs in "The Village Out Up" selection. Violet Vallorie deserves special mention for her dance in the first song, and unless Miss Boley watches her carefully someone will steal her best dancing expert.

Will M. Cressy and Blanche Dayne gave "Town Hall To-night" with the usual laughing success. Although the sketch should be well known to vaudeville audiences about New York by this time, the skillful character work of Mr. Cressy and the clever lines and incidentals of the offering make it the best sort of entertainment.

Aurie Dagwell holds pretty closely to the revised act which she tried for the first time in the Twenty-third Street not long ago. The closing number, a medley of college songs and the medley of the old-time Southern ballads, was well received.

Carlin and Otto also stay pretty close to the same line of German comedy they have been handing out right along. The pair have some good talk and although they indulge somewhat in knockabout, most of this is not rough enough to be offensive and it is undoubtedly funny. The parodies are few and fair. The rest of the material is good enough to make excuse for a spot or two of mediocrity.

Couture and Gillette opened the bill. Announcing themselves as comedy acrobats, they work enough burlesque drama that is not funny to disqualify them from that classification. The ground tumbling was good enough to stand by itself and the talk that was meant to bolster it up had the opposite effect.

Barnold's Dog and Cat Circus was seen in New York for the first time, although it has played out of town. The Fourteen

FIFTY-EIGHTH STREET.

"Sa-Hera" (New Acts), a European mystery featuring thought transmission of the Fay order, is the headline attraction this week by virtue of newness to the town and the active condition of the mystery market.

Le Domino Rouge and Cliffe Berzac's Circus come over from the Twenty-third Street. The rest of the bill is made up of well known acts that have been seen about the city to a considerable extent.

Edna Luby has added to her series of impersonations of stage celebrities an exceedingly good one of Vesta Victoria. She has taken very wisely the English singer's popular hit, "Waiting at the Church," for purposes of the impersonation. In costuming, voice inflection and dialect (if Miss Victoria's oddly attractive English may be so called), Miss Luby has made an unusually close copy of the original and had she a singing voice of greater volume the imitation would approach perfection. She falls short in the gestures and carriage, but with further playing will probably improve these details. The Victoria impersonation promises to be her most successful one. Certainly it is the best of the crop that has followed the English woman's conspicuous success on this side of the water.

Chester B. Johnson opened the bill. His bicycle act is well worked, though most of his tricks have been seen many times. He should do some spring house cleaning with his apparatus. The paint on his stairways looks as though the paraphernalia had been stored during the winter in an open lot, and his bicycles are finished with enamel that looks like the aluminum paint with which they cover the letter boxes on the streets.

S. Miller Kent's playlet, "Just Dorothy," does not stand the strain of many repetitions. The explanation thereof is plain. The story has almost no action, and were it not for the Chinese servant, would be little more than a recitation in the hands of Mr. Kent. This being the case, Kent makes it worse by insisting upon working in all sorts of soliloquies, conversational solos and posings to delay the coming of the bit of business at the telephone near the end, which wakes the sketch up and gives it an excellent finish.

Dan Quinlan and Keller Mack have been reading an 1892 file of a comic. The entrance of the blackface comedian in their sketch, "The Traveling Dentist," is the signal for the turning on of a quantity of familiar talk. This comedian, however, secures many laughs by funny grimaces.

Stinson, of Stinson and Merton, is in a comedy class by himself and no more lends himself to classification than does the "Peruvian Pfyphit," that screamingly funny creature which he so successfully imitates.

Le Domino Rouge is playing her second week unmasked and pleased the East Side audience with her dances. Leona Thurber, her pickaninny chorus still intact, pleased, and Cliffe Berzac's Circus closed the bill with the usual whoop of laughter.

Black Hussars, a musical act composed entirely of colored players, was given its initial hearing. Both are reviewed under New Acts.

KEITH'S.

Katie Barry heads a bill of average merit at Keith's this week. Miss Barry holds to the same repertory of songs, but has a new assistant in the O. P. box for the purpose of her first number. The audience expressed its approval of the tiny English singer who has returned to a single act.

One of the hits of the entertainment was W. C. Fields, the eccentric juggler, who formed a part of "The Ham Tree" recently. Fields' juggling is exceeding good and he has an original comedy vein. His only slips appeared to be made deliberately for comedy ends. Mr. Fields closes with a ridiculously "faked" shot on the pool table that allowed him to escape while the audience was at the top of a hearty laugh.

Jules and Ella Garrison have a Roman travesty act containing half a dozen real laughs. A bit involving the stage crew was a scream. At times, however, the pair play the burlesque beyond the limit, the surplurage of talk taking away from the effectiveness of the points. The marching about of the stage crew was extended to the point of boredom.

Les Dumonds play good music but sing not so well. The first violin solo was the best number. The good impression it made was injured by a technical selection following it. A less pretentious and more popular piece would have been better.

Bert Leslie and Robert L. Dailey have a good laughing sketch with the farcical side played strong in the final. Leslie has the gift of coining clever slang and is comedian enough to make the tail end of the sketch—another Roman travesty, by the way—laughable.

Irving Jones is as purely "real coon" as his last name. He makes no pretense at colored dignity, but arranges his face into African grimaces, does some good coon shouting and works hard to please.

Charles Prella with his dogs and ventriloquial performance pleased in a measure that was not to be accounted for by the cleverness of his monologue. There is unlimited room to brighten up the act in the talk department. The rest goes well.

Cornella and Eddie in acrobatics were thought well enough of to occupy a position much later than that in which their names appeared on the program. Most of the work consisted of an impersonation of Rice and Prevost and crockery smashing. They closed with some fair tumbling and were well received.

Tanner and Gilbert have some funny business with the aid of some off stage apparatus to simulate the sound of tearing clothing. The woman of the pair looks exceedingly well, but should not sing alone. In the duets the poor quality of her voice was partly concealed by the stronger tones of her partner. If she can dance she should do so, dropping the second song.

Fitzgerald and Trainor, a two man team, follows closely the style of talk that went out of fashion for this class of act some half dozen years ago. Their dancing was better.

Shungopavi, a real Indian in appearance and probably in fact, was something of a novelty in an act showing distinctly bad magic. The talk with which he filled in was the thing that commended him. Viola and Engel and Lillian Ashley were also present.

HURTIG & SEAMON'S.

Gertie Reynolds and her Twirlie Girlies and Eddie Leonard share headline featuring at the 125th Street house this week. Leonard is here with McGloin and Smith, in place of the Sharp Brothers for the first time, and is under New Acts.

Miss Reynolds shows little improvement in any department of her offering. The dancing and the cavortings of her girls are fairly graceful. Nick Wright, a very young singer with a powerful voice, fills in with a couple of songs while the girls are changing. He has one of the poorest makeups to be seen hereabouts and should be instructed in the use of grease paint and rabbit's foot.

The three LaMaze Brothers show a fast acrobatic act made up largely of the work of Rice and Prevost. The brothers, however, are among the best doing this sort of stuff. The chalkface man does some good falls and all three work hard and fast. The Harlem audience liked them and the reception justified a much better position than that at the opening of the show.

Harry Burgoyne doing fifteen minutes or so of English character singing of the Chevalier order was fairly well liked. His first song is badly chosen. One number which Burgoyne coyly confessed to have written himself had a good final, in which the singer did a tough coster dance. Burgoyne has a voice of unusual quality and an encore number was demanded.

Nan Engleton and company were there with a comedy sketch which could not have been much worse. The two players, Miss Engleton and Harold Vosburg, themselves are capable players and with a sketch of even ordinary merit would be a valuable pair for vaudeville. But with the present vehicle for their talents, called "How the Widow Was Won," it hardly seems probable that they will win any great degree of metropolitan success. The sketch is written by Miss Engleton. It is wild and weird beyond telling and the comedy points are too opaque and complicated to be funny.

Jennie Farrou has an excellent idea for her first song. She wears a complete automobile suit, including leather cap and goggles and a red cloak. She has an attractive stage personality and it is due to this more than to the merit of her singing voice that she was well received.

The Farrell-Taylor Trio have a musical act that suffers from too much talk and the clownings of the comedian who dresses in skirts. Some of the talk is fairly good, but in places it has no pretensions to pointedness.

Howard and Howard were the hit of the bill if judgment may be based on the volume of applause that greeted them. The younger member of the partnership is decidedly entertaining in his Hebrew dialect work. His comedy is uncommonly clever and he displays judgment beyond his years in the degree of restraint which he exercises. He does not overdo at any point. The audience demanded all the parodies he knew.

Owing to Bob Mack's voice failing him last Monday, Shannon and Mack were obliged to close their engagement at Hurtig & Seamon's at the afternoon's show.

SUMMER PARKS CORRESPONDENCE

Coney Island is rent by a new controversy. The various powers are divided into factions on the date of the annual Mardi Gras. The park people want it held during the week of September 16, while the smaller fry of the attraction-managers outside the electrical-illuminated gates are holding out for the week beginning with the 24th.

At present the situation promises a deadlock. The park managers have issued their ultimatum to the effect that unless the carnival is held on the days of their preference they will close their attractions and let the outsiders go it alone.

A general impression prevails, though, among the interested parties, that an amicable arrangement will be arrived at before the autumn leaves begin to fall.

Lake View Park, Terre Haute, Ind., was opened to the public Sunday, May 13, the turnstiles said that the crowd of people, both afternoon and night, numbered over 12,000. A vast amount of improvements has been made this spring. A new "figure eight" just completed seemed to catch the fancy most. It turned people away. The buildings in the grounds have been painted a snow white, and thousands of electric lights have been hung around and on the buildings.

River Side Park, Saginaw's (Mich.) summer amusement place, will be opened to the public May 27. Manager Richards has arranged to have the Bodkin Mammoth Air Ship Company of Chicago bring their big aerial flyer, "Columbia," to Saginaw for a period of six days. Commencing June 1 daily flights will be made by Captain Raymond Anglemire. On June

Ocean View, Norfolk, Va., opened the season May 13. The theatre has been newly equipped with special scenery and will be with the Jake Wells Southern circuit of parks. Otto Wells is the resident manager. Kruger's Military Band has been engaged for the season.

H. B. Thearle, general manager of the Pain pyrotechnic spectacles, arrived in Chicago this week from New York and will spend about two weeks in the Western office.

One of the strongest features to be seen at Wildwood Park, St. Paul, Minn., this summer will be Barnet and Gregory's "Fighting the Flames" show, which starts the season at that resort next month. The show, which will be unique in arrangement and construction, will have the scenery represent a country town with its hack-ensacked dwellers and volunteer fire fighters at work. There will be plenty of comedy in the production. It has been staged by William A. Lavelle.

Ingersoll's "Mexidrome" at Chepultepec, Mexico City, will open July 1. It has a theatre seating 1,000 and a one-ring circus. There will be an open air ballet. Knabenshue's air ship will play the Mexican park during the summer.

B. E. Gregory has booked the pyrotechnical spectacle "Moscow" at White City

Park, Oshkosh, Wis., for four weeks, commencing July 19, and at Romona Park, Grand Rapids, August 19, for the balance of the summer.

Pain's spectacle, "Last Days of Pompeii," when shown at White City, Chicago, July 2, will employ 500 people, including a ballet of 75.

There is any amount of speculation at Jamestown, N. Y., as to the probable manager of the Colored Park Theatre there this summer. Jule Delmar, of the Keith Booking Agency, says that he will have no connection with the house excepting possibly as booking agent. The indications are that J. J. Waters, manager of the Samuels Opera House, will be selected. No band has been yet booked for the open air.

Saratoga Park in Pennsylvania will open May 26. Some improvements were considered, but nothing has been announced regarding them since.

Fred Ingersoll is reaping the reward of his courage in opening Pittsburg's Luna Park ahead of the usual time. Although the nights during the past week have been a trifle cool, it has been ideal park weather and thousands of visitors have been rambling over the park every evening. The flea circus is still the wonder and delight of all onlookers. This week the Banda Rossa, with Eugene Sorrentino as conductor, is there. All the entertainments, including the Japanese Tea Garden, the "Halla," the Mystic River and other open air attractions, are doing business.

Most of the traction parks of Pittsburg are already in full blast so far as Sunday entertainment is concerned. Kenneywood Park had its formal week day opening last night, and the other parks controlled by the Pittsburg Railways Company—Calhoun, Oakland and Southern—will open the regular season on Decoration Day.

Romona Park at Reeds Lake, Grand Rapids, Mich., opened May 19 with the largest attendance in the history of this park. Many of the old attractions are still retained. Also many new ones have been added, a palace of illusions, with Sears, an illusionist, who was a pupil of Kellar. Razzle-dazzle, Japanese ball game, also a large cage of monkeys have been added. Later more animals will be secured and a small sized zoo started. In the Athletic Park Bokin's airship "Columbia" is the special feature. Capt. Raymond Anglemire is the navigator. Other attractions on the grounds are Mme. De Veer and her troupe of educated horses, a large concert band and numerous other side shows.

Speck & Darcy, managers of White City Savin Rock, New Haven, Ct., announce the opening date as May 26. They have introduced a large number of new features and will have daily concerts.

Hippodrome Park, near Branford, Ct., will open on May 30. A balloon ascension, horse races and several other events are being arranged.

ALPENA, MICH.

BIJOU (Steele & Denison, mgrs.).—House will be closed three weeks for repairs. NOTE.—Miss Ada Russell's dog Jennie, which had a fight with another dog in Battle Creek last month, is now recovered, and will again appear in her act.

CHICAGO.

MAJESTIC (C. E. Draper, mgr. for Kohl & Castle).—Harry Tate and his "Motoring" travesty is the novelty of this week's bill. The presentation is artistically finished. Peter F. Dattley and girls are in the second week in "The Police Inspector," a success. The Piccolo Midgets show some clever acrobatic feats. Abul Kader, a Turkish sketch artist, made his first appearance here and proved an interesting feature. Callahan and Mack have a sketch entitled "The Old Neighborhood." The success achieved is almost entirely due to their own personality. Agnes Mahr is always appreciated. The Bootblack Quartet have a good singing and dancing act. Bert and Bertha Graut please with singing and dancing, and Charity Martin, a Chicago vocalist, receives accolades for her high class songs. Harry and Wolford have a well arranged line of talk and utilize every effect to the point of laughter and success. Melroy Trio introduce plenty of comedy in their singing and dancing specialty, which is pleasing, while Pope and Dog, the Tennesseans, and Sisters Belmont offer diversified numbers.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—Nat Haines heads the list and continues the laughing hit on the bill; his third engagement in Chicago this year. Sherman and De Forest repeat "The Fall of Poor Arthur," which serves well as a creator for laughter. Les Brummis, jugglers, their exhibition being cleverly performed. Artie Hall, comedy impersonations and original methods. Jule Ring and company present "A Quiet Life," entertaining and well acted. Sanderson and Bowman in "Two Theatre Tickets" are diverting and contribute a good measure of delightful comedy, singing and piano solos. Don and Thompson come in for considerable applause, their singing and dancing being well done. Naomi Ethardo, Parisian acrobat, has a number of good tricks. Fay and Lola Durbelle, shadowgraphists. Castellat and Hall in "The Automatic Hair Cutter" and Fox and Summers in a comedy sketch have meritorious offerings, while Charlotte Ravenscroft, vocal and violin artist; Clever Conkey and the Black Vaudevians appear to advantage.

TROCADERO (L. M. Weininger, mgr.).—Weber & Rush's "Bon Ton" company is the attraction. The opening burlesque, "Americans in Spain," is well staged and costumed and quite out of the ordinary in musical and ensemble numbers. The closing burlesque, "Miss Bell's Semantics," is given over more to crudeness, but the excellent company keeps the pace of animation and the few slap-stick devices employed are hardly noticeable. Among the comedians Joe K. Watson is the leader. Harry Keeler and Chris Whelan appeared to good advantage in the burlesque and olio, while Tosa Hanlon, a comedienne with the contingent of women, deserves a good place on any vaudeville bill with her male impersonations and cleverly rendered songs. Kid Herman as an extra feature proved a strong drawing card. The "Bon Tons" close their season here this week.

SID J. EUSON'S (Sid J. Euson, mgr.).—Two burlesques, with the customary comedians, girls, handsome costumes and scenic effects, compose the bill this week. In the olio, which is unusually strong, are the Holdsworths, in a pleasing musical act. Phil and Nettie Peters, who closed with "His Highness the Bey," offer their vaudeville sketch and proved a hit. Mile. Adair, aerial artist, also appeared.

FOLLY (Empire Theatre Co. management).—The "Star Show Girls" with a company of entertainers, including Ten Brooke, Lambert and company, the Toreador Trio, Carney and Wagoner, Noland and White, Day and Vestal, Deta Venton and a good looking chorus, is the week's offering. The best number in the olio is Mile. Luba de Sarama, with her trained animals and birds. The act is one of the most novel seen in burlesque.

NOTES.—Arthur Rigby has closed with the "Woodland" company and will re-enter vaudeville for the summer and next season. George Evans ("The Honey Boy") left here for West Baden, Ind., where he will remain for three weeks. He opens his vaudeville season in September. Kherna and Cole, the German comedy trio, have joined the Rays for next season, playing important parts in a new farce comedy. Their daughter, Edith Kherna, is also a member of that company. Hugo Conn, musical director having closed with that company for the season. Bessie Crawford, the singer, returned to this city after a successful tour of the Western houses. Edward Waldmann, who finished a week's engagement at the International in a condensed "Dr. Jekyll and Mr. Hyde," has been booked over the Sullivan-Kinsdale theatres next season. He opened this week at Butte, Mont., and will return to Chicago in a few weeks to begin rehearsals for his open air Shakespearean performances, to be given here.

FRANK WIESBERG.

CINCINNATI, O.

COLUMBIA (M. C. Anderson, mgr.).—The closing week at this house, notwithstanding the warm weather, was notable for the excellence of the program. Brothers Dam, acrobats, who opened the bill, were probably the best opening act ever seen at this theatre. Probat, whistler and imitator of birds, excellent. Mary Dupont and company in "Left at the Post," good. Leah Russell, Yiddish soubrette, big hit. Stanley and Wilson, singers, good. The Gleasons, assisted by Fred Houlihan, dancers, hit. Bounding Gordona, wonderful performance and very clever work. Paul Sandor, dog actors, first time here, made excellent impression. ZOOLOGICAL GARDENS.—Vessella's

Cobb's Corner

May 20, 1906.

No. 13. A Weekly Word With WILL the Wordwright.

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The Wordwright

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Banda Roma continued another week and drew large audiences. Wednesday evening a popular concert was given which was enthusiastically applauded by one of the largest audiences of the season. Next week, Conway's Ithaca Band. CHESTER PARK (I. M. Martin, mgr.).—Herr Granada and Mlle. Fedora hold over another week. Collins and La Bell, singers and dancers, were the hit of the bill. Hacker-Lester Trio, bicyclists, excellent. HARRY HESS.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.).—Week 21: McNutt Sisters, both Des Moines girls, big drawing card. Delphino and Delmore, good; and Joseph J. Sullivan, presenting "The Coal Man," head the bill. Others are: Jeanne Brooks, fair; Herr Saxon, excellent; The Adeans, comedy acrobats, good; Freeze Brothers. IOWANA PARK (W. R. Gourley, mgr.).—Royal Opera company will remain here all season with "Said Pasha." UNDER CANVAS.—The Sells-Floto Shows, 17. The show is made larger than last season, and is to be congratulated upon its prosperous look. Kitty Krueger and The Peerless Pottery are the chief features. Good business. Talbot's "Fighting the Flames" comes 28-29. Wallace Shows June 4 and Ringling Brothers' in July. NOTES.—Earl and Wilson wish to inform their friends that they safely escaped from the San Francisco earthquake. Ingersoll Park opens May 27. H. V. REAVER.

EASTON, PA.

LYRIC (S. A. Meyers, mgr.).—Closed the 19th. The concluding week at this house proved disastrous to the sixteen artists whose ill fortune it was to be on the bill. After the Saturday night performance they were informed that there was no money on hand to pay them. M. H. Meyers, who was back of the enterprise, had left town, and J. W. Correll, owner of the building, is credited with having refused to give over the receipts of the evening. The stranded sixteen were sent back to New York Monday evening by public subscription. Two hotels still have unpaid board bills, the managers being willing to wait for settlement. ISLAND PARK (D. E. McGuire, mgr.).—Week 21: The Imperial Vaudeville Company the attraction. Carl Brenner, wizard, well received; Barto and Lafferty, singers, wooden shoe and toe dancers, warmly received; Orletta and Loring, "Looking for Miss Fortune," took well; Kittie and Buster Sterling, the latter four years of age, big hit; Shields and Gail, exhibition of strength, took well; Hennings, Lewis and Hennings, in "Mixed Drinks," caused intense merriment. Mr. Hennings' grasshopper dance is unique and must be seen to be appreciated. MAC.

ELKHART, IND.

CRYSTAL (Jack Bouthart, res. mgr.).—Stenhener and Aphel, society entertainers, immense; Blanche Freeman, illustrated songs, adds greatly to strength of bill; The Three Hillyers, big hit; Eddie Horan, makes good. BUCKLE (Fred Timmins, res. mgr.).—Week 21: Marie Hecklow, fair; Musical Reads, good; John Walsh, great hit; Mitchell and Love are the "candy team," get hands-after-hand, big hit; Miss Marie Harris, illustrated songs, fair. The Buckleacape closes bill. Fair business reigns. C. A. B.

EVANSVILLE, IND.

COOK'S PARK (Harry Laurence, mgr.).—Bill week 20: Joe Whithead and the Gerson Sisters, musical comedy sketch. Well received. Edda and Lotta Maginley, aerial artists, present a good leg act, which was worthy of a better reception. W. J. McElmott, fair in monologue. Beauchamp, contortionist and barrel jumper, made good. Palmer and Johnson took well. NOTES.—Sun Brothers' Circus drew two small audiences. W. B. Merrill will not manage Oak Summit this season on account of the Alvin Theatre at Pittsburg, Pa. (of which he is now manager), deciding to remain open all summer. No manager as yet has been selected to fill his place. ROBERT L. ODELL.

FOND DU LAC, WIS.

THE IDEA (M. F. Carpenter, mgr.).—For the first part of the week, Muller Brothers, hoop rollers, good; Auer and De Onser, Morris-Jones, comedian, fair; The Three Kidders, fair; Condo and Lawrence, dancers, excellent. Second

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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"Somewhere," the new song mentioned in our last issue, was introduced with tremendous success for the first time on any stage by James Aldrich Libbey of Libbey & Trayer, at the Auditorium, Lynn, Mass., as mentioned in the telegram received by Mr. Harris and reproduced in this paper. This song having met with such tremendous reception, it will remain the feature song of Libbey & Trayer's act for the entire season, they being booked for the next twenty weeks.

Miss Susie Fisher, America's most phenomenal contralto, will make a feature of the great song "Just One Word of Consolation"

next week. As Miss Fisher knows how to deliver a ballad it will be worth the price of admission alone to hear her sing this great song during her engagement at Keith's Theatre. Miss Abbie Mitchell and her Troubadors, who have just returned from their successful European tour, are making a feature of Ernest Hogan's great song "Is Everybody Happy?" which will be used the entire summer as a feature song at Haverstein's Victoria Roof.

Professional copies of "Somewhere" are now ready; orchestrations by Sandler, including a beautiful cello obbligato. Don't fail to get this song with the orchestration in any key. Write for it at once; don't be the last but one of the first to make the biggest hit in your career as a singer.

part of week: Mayme La Mar, John and Alice McHowell, excellent; The Kipples, fair; Williams, good; Dave Darden, excellent.
JOHN McGRATH.

FORT DODGE, IA.

LYRIC VAUDEVILLE (L. A. Harvey, mgr.).—Season closed.—MIDLAND (C. F. Pedersen, mgr.).—Due: Tim Murphy, May 25. NOTES.—The 56th Regiment Band of this city has been engaged for five days at the Iowa State Fair. The season at Clear Lake, Ia., opened May 15. Sells-Floto shows played to packed tents 18. The band, under the leadership of Park Prentiss, furnished one of the best programs we have heard for a long time. B. F. Butts, musical director of the Peter Baker company, is spending a few days at his home in this city before starting the summer rehearsals in New York City.
G. W. TREMAIN.

GLOVESVILLE, N. Y.

FAMILY (Fred De Boudy, res. mgr.).—Bruce and Dagmar, New Acts; Adeline Francis, closed Monday; Mr. and Mrs. Gene Hughes, New Acts; Quigg and Mack, comedy remarkable for its badness; O'Neill's Majestic Minstrels, fair.
THE AISLE SEAT FIEND.

GLOUCESTER CITY, N. J.

EMPIRE (James E. O'Brien, mgr.).—Week 21: Fred Vice and company in "Mulligan's Holiday" proves a drawing card; Carey and Cotter, singing sketch, hit; Frank Cronin, buck dancer, hit; Vice and Viola, rural comedians, liked; Billy Bowers, eccentric comedians, well received; Jolly Ben Leitch, "rube" comedian, good; Harry and Traylor, song and dance artist, hit; Florence Sumlin, singing and talking comedienne, hit.—BRIGHTON (Charles B. Young, mgr.).—Week 21: Mark and Laura Davis in the "Grocery Boy" hit; Seymour Sisters, singers and dancers, hit; Bradley and Davis continue to make good; Reese Le Roy, musical artist, hit; and the "Black Widow" by Bradley, Davis and company, takes well.—NOTES.—Business continues large at all houses. Washington Park is also doing big business.
R. S. L.

GRAND RAPIDS, MICH.

ROMONA (L. J. Delomonte, mgr.).—Week May 20: Mabel McKinley, heavily advertised as the headliner for the opening week, was cancelled by her manager late Saturday night. Eph Thompson's herd of trained elephants was secured, and opened Monday matinee with great success. Tom Hearn, the lazy juggler, is a strong attraction on any bill. Geiger and Walters have a clever musical novelty in "The Streets of Italy." The imitations of John Geiger were excellent. Emily Nice pleases with songs and dances. Cook and Clinton, rifle experts, are good but have nothing new. Edmunds, Emerson and Edmunds in "Only a Joke" were well received. Two extra acts were given. Billy Clark, a local artist, late of A. G. Field's Minstrels, in a monologue, went big. "Deebo" Gray has something new in lasso throwing and rope manipulation.—GRAND OPERA HOUSE (E. C. Burroughs, res. mgr.).—Week May 20: Bemer, Campbell and juggling girls are good in club swinging. Howley and Leslie, clever dancers. The child imitations of Mabel Leitch are good. Frett Reed has a "Dutch" monologue and Ed Moon a musical act that are fair. Wells and Sells in pantomime acrobatic stunts make good. Harry Perrill in illustrated songs and the Kindromed.—NOTES.—May 22: John Robinson's circus to big business. Coming June 8, Hagenbeck's Shows.
C. H. HALLMAN.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr.).—Week May 21: Lasky-Rolfe Quintet, the headliner. Several pleasing selections. The stage setting was unique and novel, in the form of a large shell. Ida O'Day, a hit with songs and banjo selections. Carson Brothers were excellent. Burt and Gordon, good comedy. Ward and Curran, pleased. Macart's Monkeys gave a lovely show.—NOTES.—This is the last week of vaudeville. Next week Poli's own company open for the summer season in stock. Hartford Opera House closed for the season.
WILLIAM H. RHODES.

HAZLETON, PA.

FAMILY (Harry Hershker, mgr.).—21, 22, 23, motion pictures of earthquake ruins and fire at San Francisco; good, big business. G. W. K.

JERSEY CITY, N. J.

BON TON (T. W. Dinkins, mgr.).—Week May 21: "Innocent Maids" company opened. Olio, Louise Le Clede and Clara Raymond, popular songs, well received; Maria Stuart Dodd, violinist; Ed Lester and George Quinn, wooden shoe dancers, made a hit; Jolly Zeb and Ed Johnson, introducing character singing, well received; Rhodes and Carter, acrobat, the hit of the shows; Lewis Pritzkow, imitations. Next week, Watson's Oriental Burlesques.—NOTES.—Sunday, May 20, Paul Jordan, lately with "Old Isaacs" company, now with "College Widows" and Charles Niblo, of Niblo and Riley, playing with "The Thoroughbreds," were initiated into Jersey City Lodge, No. 24, T. M. A. Jersey City Lodge, No. 24, T. M. A., will hold a benefit performance at Academy of Music next Monday night. A cash prize for buck and wing dancing is offered.

KANSAS CITY, MO.

THE MAJESTIC (Fred Weldman, mgr.).—This theatre closed for the season May 19.—THE CENTURY (Joseph Barrett, mgr.).—Week 20, the "Cherry Blossoms" were the attraction in "The Maiden and the Mule," the olio, Agnes Mahar, singer; the Yans, who sing and talk; Fortell Brothers, good bicycle act. Week 21, New Century Girls.—FOREST PARK (Lloyd Brown, mgr.).—Week 20, record-breaking crowds. Kyril's Bohemian Band with Madame Romano are rendering excellent music. A free attraction was Valcelita and her wild beasts on the lawn. Hopkins Theatre offers excellent vaudeville, well balanced and pleasing.—ELECTRIC PARK.—The park inaugurated the coming season yesterday with Elery's Band as the drawing card. Alligator Joe's Farm of Alligators proved an attraction.—NOTE.—The Bijou Theatre Circuit, controlling vaudeville theatres and parks in Wichita, Topeka, Hutchinson and Newton, Kansas, Oklahoma City and Shawnee, O. T., Ardmore, Chickasha, Tulsa and Muskogee, L. T., has established headquarters here in the Kansas City Life Building. C. E. Olsen is manager. All of the vaudeville acts for the circuit will be booked here. FAIRPLAY.

LITTLE ROCK, ARK.

MAJESTIC (Fred B. Crow, mgr.).—Week May 14: Evans and Mills, Doland and Zenban, Zay Holland, 3 Drolls, good. Nellie Flower and Sidney Grant made good. This closes the house for the summer.—FOREST PARK (Charles Taylor, lessee and mgr.).—The Rosaires, The Racketts, Maryanne, Dave Nowlin, Harry Price and the Kindrone May 14-19. Good business.
C. H. DUTT.

LOGANSPOUT, IND.

CRYSTAL (Tom Hardle, res. mgr.).—The Three Hylands, comedy and musical entertainers, a hit; Charles Hasty, the looser boy, well liked; Phil Conner, songs, good; Rice and Walters, song sketch artists, first part of act poor, but their finale goes with a whirlwind and brings the house down; Eller Metzger.—DOWLING (J. E. Dowling, mgr.).—Gordon and Hayes, sister act, good; Harry Steel, roller skating comedian, ordinary; Daly and O'Brien, sketch, well received; Barney First, comedian, pleased; The Great Piris, equilibrist, hit. Dowlings closed.—NOTES.—Vaudeville at the Webb Theatre, Peru, proved a loser and the house closed 19th. Dolly Theobald, of Powers and Theobald, was able to leave the hospital and city on the 20th.
REVILLO.

LOUISVILLE, KY.

FONTAINE FERRY PARK (Wm. Reichmann, mgr.).—Week 20: Howard Brothers in "mind-reading." Some very fast work and make a hit. Al Lawrence in a monologue has some good talk. If he would freshen up his jokes a little it would be better. Waldron and Tekla, feats of strength, above the average. The woman in the act is exceptionally strong, and they divide the honors equally. Hayward, Conroy and Hayward have a comedy sketch called "Marriage Sublime." They do a little singing, dancing and a lot of talking. The female member of the trio laughed all through her lines and spoiled what little effect there might have been to the sketch. Count Dr. Butz and Brother, comedy bicycle tricks. They do some clever balancing. Count Dr. Butz furnishes the comedy for the act, which is good, but a little too long drawn out.—NOTES.—Rosati's Royal Italian Band is quite a hit for the free concert. Miss Nellie Trivulzi, the soloist, has a good soprano voice. The new skating rink is meeting with great success.
CHARLES SYLVESTER.

MONTREAL.

SOHMER PARK (Lavigne & Lajoie, mgrs.).—20: Good bill led by Lavigne's band concerts, very popular; Lolo and Payne, comedy acrobats;

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a clever act; Bedini and dog in acrobatics, strong. V. P. Woodward, tambourine juggler, made good. A novel turn. Lacroix, comedy juggler, good. Miss El Salto (local) received much attention in her difficult contortion work. Frank Mochon (local) in aerial trapeze, clever and original exhibition. Attendance, 5,000.—ROYAL (H. C. Egerton, mgr.).—Week 21: John Griev's Parisian Belles, fair business. Chorus is exceptionally strong and show beautiful costumes. Matt Kennedy handles the leading comedy nicely. The olio: The Huenans, comedy cyclists, a fine act; Sutton and Sutton, comedy acrobats, a novel act; Burns and Morris, Irish comedians; Bertha Ames, vocalist, went strong. Capt. Violet Gleason and chorus members in drills to American marches was an enthusiastic number.
AL M. PRENTISS.

NEWARK, N. J.

WALDMANN'S (W. S. Clark, mgr.).—Week May 21: The Bowers Burlesquers are drawing good houses. "Two Hot Knights" and "Gay Modiste" are the burlettas, introducing some good singing. Lizzie Freiligh and Ben Janson are the comedians and catch many laughs. Next week, "Moonlight Maids".—PROCTOR'S (R. C. Stewart, mgr.).—Week May 21: Horace Wright, tenor, pleased those fond of good singing, and Campbell and Johnson held the house for half an hour at each performance. Others were: Clifton Crawford, monologue, good; Tom Nawn and company in "One Touch of Nature," good; Leonard Kaneo, wooden shoe dancer; the American Trio with little Lucille; Bryant and Saville with a little more music would be first class; Merriam's dog "actors" also. Next week, "Daisyland": Lew Sully, Watson, Hutchings and Edwards, Harry Abraham, Louise Beaton and company, three Cartmells, Kates Brothers and Hengler Sisters.
JOE O'BRYAN.

NEW HAVEN, CT.

POLI'S (J. H. Docking, mgr.).—Week 19: Brindamour, "handcuff king," gave mystifying exhibition; Carleton May and Maud Edna Hall in "A Timely Awakening," splendid comedy hit; Howard and North, very good; Sylvester, Jones and Pringle, vocalists, only fault inclined to shout; Gilday and Fox; Trimble Sisters, dainty singing specialty.—NOTES.—Brindamour, the "handcuff king," gave an exhibition at the local police headquarters Monday, 19th inst. Five hundred people saw him escape from one of the cells.
W. J. F.


NEW ORLEANS, LA.

ATHLETIC PARK (A. Cox, mgr.).—Arabian Diving Horses were unable to appear 21, owing to the fact that the water in the artificial lake was too low. Mehan's Dog Circus gained favor with the children. An appropriate finale would improve the act of the Sisters Devan. Pictures showed the "Frisco Disaster." Viazey's Band rendered popular and classical selections. Business fair. Among the new concessions are a loop-the-loop, the stein and a five-cent theatre.—WEST END PARK (Thomas S. Winston, mgr.).—Week 20: Melville and Conway offer a pot-pourri of juggling, singing and burlesque hypnotism. The "hall in the audience" and "plate breaking" tricks are lackluster and should be replaced by something new. These people are capable of better work. Musical Forests lack expression in their xylophone and banjo playing. Better dressing of the xylophones would enhance the act. Two Vivians and Martinetti and Sylvester are held over from last week. Pictures closed. Busi-

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new excellent. Next week: Mr. and Mrs. Waterous, Lindstrom and Anderson, Musical Forests and Melville and Conway. O. M. SAMUEL.

NOTES FROM RINGLING BROTHERS' SHOWS.

We opened in Philadelphia May 21 to a very large business considering that this is the first appearance of Ringling Brothers in this city. We are having ideal circus weather and everyone is around bright and cheerful. Our baseball team, under the management of Johnny Judge, is warming up daily and getting in shape to meet all comers, the first being the stage hands of Keith Theatre here on the 25th. Billy Howard, of Howard and Rutherford, was married May 22 to Violet Escher, of the Escher Sisters. He was presented with a finely jeweled gold watch as a wedding present from his many friends. Brother George Hartzel gathered all the Elks together and took them all down to the lodge rooms here, where they were entertained in a most sumptuous manner.

We have had pleasant visits from Charles Sasne, the agent, also Mr. Renton, formerly of the Trent Theatre, Trenton, and also John Robinson, of the Big Ten Combined Shows. OLIE YOUNG.

OAKLAND, CAL.

BELL (Abie Cohn, mgr.).—The bill, week May 14, is only fair, but the house is packed at every performance. The Alvinos open the show with banjo playing, and then do some magic and a little tumbling. They failed to create a sensation. The illustrated song, "Will You?" From the reception, "We wouldn't." Very poor slides. Hayden and Hayden pleased the audience with some old jokes. Miss Madden, monologue, made a hit and deserved to. The show closed with Bothwell Browne's "Gaiety Girls." The audience liked them.—NOVELTY (Guy Smith, mgr.).—A good show this week, to capacity business. The feature is Gilroy, Haynes and Montgomery, and they are being held over next week. Regina Reed and her "picks" open, fair. Pictures, then Mabel Howard, who sings some Scottish songs pleasingly. Pete Gerald tells some medium class jokes. Pictures close. B. D. O.

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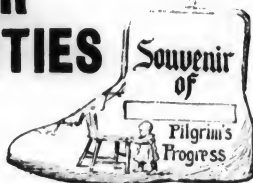
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PAWTUCKET, R. I.

NEW PAWTUCKET (J. W. Capron, mgr.)—Week May 21: The Great Pastello, female impersonator, good; Casper and Clark, singing and talking, took well; Majune, character change artist, pleased; Billy Nasmyth, funny; Caldwell and Wentworth, fine dancing team; La Bell's songs are catchy.—NOTES.—Manager Capron starts his summer season of vaudeville, moving pictures and illustrated songs on May 28 at summer prices. Louis McMahon, son of the billposter here, will be manager of a park at Adams, Mass., this summer. NICK.

PHILADELPHIA.

KEITH'S (H. T. Jordan, mgr.)—The bill this week lacked novelty and there were only a few new offerings. "A Strenuous Proposal," with Claude Gillingwater, its author, in the principal role, was given its premier and will be found under New Acts. There were two other sketches on the program. J. C. Mack appeared in "The Count on Mother's Account," with James Brockman, formerly of Brockman and Stanley, and Florence Belmont assisting. Mack did very much the same work as in the old sketch with Monroe and Lawrence, and won laughs with his somewhat bolsterous comedy. Brockman and Belmont contributed musical numbers which were the best part of the act. The dancing of the Four Fords was the best of its kind ever seen here and won deserved applause. The white satin suits worn by the brothers could be improved upon. Clever dancing was also done by Willie and Edith Hart. Ethel Clifton assisted by Thomas Chatterton and Pauline Rona gave their sketch "Billy Barkley's Baby" for the first time here and met with fair success. Salerno, playing a return date here, is a clever performer and his sureness and clean handling is a feature of his act which deserves commendation. Willis and Hassan pleased with their head and hand balancing, and the Van Aulens, bar performers, who made their first appearance here in four years, with nothing new to offer, won applause for their work. This pair seem to have numerous costumes, but wearing different colors do not look well. They should dress alike. Latina, the contortionist, did her familiar turn with the rings. She is getting to be rather heavy for this kind of work. Her dislocating feats are well done. With the exception of one of their musical numbers, Snyder and Buckley were the same as ever. All the comedy in this act is worn almost threadbare and needs refreshing. Ben Welch returned from the burlesque field to vaudeville with his Hebrew impersonation and told familiar stories, which, however, were funny and were received

with much laughter. He has several good parodies and sings better than the average. His Creator Imitation is rather too much of a burlesque. He could play it straighter and do better. His Italian impersonation might be injected into the act with success. Foster and his dog "Mike" proved interesting. Francis Wood, hoop-roller; Smith and Baker, in a comedy offering; San Francisco earthquake pictures and the kinetograph views made up a bill which could be classed as entertaining to those who were not familiar with the old acts which made up the greater portion of the program.—GARRICK (Frank Howe, mgr.)—Anna Eva Fay is playing her final week and attracting large audiences by her mystifying mental powers. Katherine Hayes, who appeared as the "leading heavy" comedienne in "Smiling Island," appeared with Sabel Johnson in a sister act. Stuart Barnes and May Stuart also offered specialties.—CASINO (Elias Koenig & Lederer, mgrs.)—The Dainty Duchesse Burlesques appeared in "The Hofbrauhaus Upside Down" and "The Duchess in the Country." James Lichter, Five Musketeers, Smith and Arado, Clara Wieland, Richard Anderson and Sadie Leonard, Four Carrolls appeared in the olio.—TROCADERO (Fred. Willson, mgr.)—"A Bohemian Beauty" in two sections was presented by the "Bohemian Burlesques" as the week's entertainment, with Andy Gardner and Ida Nicolai as the chief entertainers. Will H. Ward, King and Tremont, All, Hunter and All and others introduced specialties.—BIJOU (G. Dawson, mgr.)—Johnny Weber and the Broadway Gaiety Girls entertained here with a laughing show. Phillip Sisters, Gardner, West and Sunshine and others appeared in specialties.—LYCEUM (J. G. Jermon, mgr.)—The Night Owls furnished the week's bill here and pleased the patrons with a varied program.—UNDER CANVAS.—The Ringling Bros. Show did an excellent business with one of the largest tent attractions that has been seen here in years. There were numerous novelties and many attractive features. KINKS.

PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.)—Vivacious Virginia Earl and her Johnnies. This skit is clever. Miss Earl sings three good numbers, assisted by an excellent male chorus, while one young man renders several good piano selections. Walter Kelly made a pronounced bit with his monologue. Clayton White and Marie Stuart are great favorites and were funny. The Amoros Sisters with Tony Wilson and Mlle. Heloise do difficult trapeze and horizontal bar work and one of the girls displays talent in juggling and hand-

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spings. Mlle. Heloise is new in this group. Raymond Finlay and Lottie Burke present their old turn, "Stageland Satires," and were warmly welcomed. Eckhoff and Gordon do a laughable comedy and musical act. Charlotte Coats, Miss Sunflower and company present "Wanted, an Errand Boy." Hodges and Launchmore, billed as "Australians," were much liked in their funny "cat song." Josie and Willie Barrow, Carl Herbert and Linaworthorne and Burt complete the entertaining bill. The pictures shown include the Knights Templars parade and are of great interest to the Knights here in attendance at their convalesce this week.

THE GAYETY (James E. Orr, mgr.)—The "New York Stars" are here for the second time this season and are enjoyed. The burlesques are not particularly good, but the olio more than makes up. Jerome, Fremont and Jerome take honors in "The Frog and the Doll." The Majestic Musical Four present solo and concerted numbers on brass instruments. In which a lot of real fun is entertainingly interspersed. Corbely and Burke, Irish comedians, have new jokes which please. Lena Le Couvier sings popular airs well, while Fields and Hughes are excellent and render several good parodies.

THE ACADEMY (H. W. Williams, Jr., mgr.)—For the last week the "High School Girls" give a meritorious entertainment. A musical farce comedy, "Whirl-a-giggle," in two acts, with some excellent vaudeville features. Sol and Nat Fields are good comedians. The burlesques are headed by Marie James, Emma Weston, Rose and Nellie Gillman and Anna Francis. James Hughes and James Hazleton contribute an amusing dramatic satire. Mr. Hughes has ability and his companion gives the right touch of comedy. The Gillman sisters are pleasing in songs and dances. Billy Hart and Emma Weston have an amusing singing and dancing turn, while the Brothers Rive give an athletic exhibition of remarkable feats.

NOTES.—The Academy closes this week. The theatre will only remain dark for a few months, opening early in August. Wheeler Earl, brother

Percy Williams'

GREATER N. Y. CIRCUIT

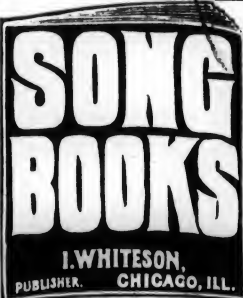


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of Virginia Earl, and at the Grand this week, in an old Pittsburgh boy. MADAME PITT.

PORTSMOUTH, O.

THE ORPHEUM (Charles Bhn, mgr.)—Prof. Dunbar's educated goats who do everything but talk. Hank and Lottie Whitcomb, in a rural comedy sketch, are good. Elwood and Benton have a lively one-act playlet, "The Professor and the Maid." Guy Stone, baritone, illustrated songs.—NOTES.—The Stenshoms, Una and Wesley, who have closed with the Robin Hood company in opera, are preparing to go into vaudeville for a brief period and are booked over

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FUELBO, COL.

EARL (G. M. Morris, mgr.).—Week of 21st: The Albions, burlesque; J. H. Jackson, comedy contortion; The Maerlles, musical character change; The Gibsons, dramatic sketch; Oscar Walsh and others. Good business week of 14.
—LAKE MINNEQUA PARK (Joe Gies, mgr.).—Stock dramatic company; Sarah Bernhardt night of 24th
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SCRANTON, PA.

FAMILY.—Dacy, Chase and Adair, good. Dudley, Cheslyn and Burns, fair; Dale and Rossi, good German comedians; Laura Howe and her "Dresden Dolls," good; Hanson and Nelson divided the honors with "Cleota;" Frank Batle sang illustrated songs.

ST. JOSEPH, MO.

CRYSTAL (Fred Crossman, mgr.).—Week 13: Rand and Byron, good; Mason and Mason, character change act, fair; E. C. Bellville, fair; Vardona-Perry and Wilber, very good.—LYRIC (Frank De Atley, mgr.).—Week 13: The Scodells, musical act, good; Mack and Dugal, comedy

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sketch, fair; Fred Voerg, musical, good; Elsie Strik, impersonator, good. E. W.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr.).—Bill this week is headed by "The Globe of Death," a sensational act, and it was received with applause. The Tanakas, Japanese, magicians and top spinners, well liked. Estella Wordette and company, in a sketch, "Honey-moon in the Catskills," well received. Stanley and Leonard, pleased, Miss Leonard's singing the saving grace. Herzog and Camaras Sisters, big hit. Diamond Smith, in illustrated songs, pleased. Waterbury Brothers and Penney, musical, made a good impression. Elma Tenley, very funny. Salerno, next week.—NOTE.—During the performance of the "Globe of Death" Monday evening the chain of the motor cycle broke, the machine falling on Dr. Clark. He escaped without serious injury.
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TERRE HAUTE, IND.

LYRIC.—Miller, "The Handcuff King," is clever. Pete Baker, fine. Vinton and Clayton, act new to local theatregoers. Did not take very well. The Two Macks, juvenile comedians, are clever children. Singing and dancing were of the highest order. Biggest hit.
ASWEE SEIT.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—As the season wanes the bill at this house seem to be getting better. Week of 21 was a good one in every way. The Flying Bathmen were seen in a new act and made good. The Musical Avolas are splendid musicians, and their turn went great. Clayton Kennedy and Mattie Rooney in "The Happy Medium" were seen to advantage. Grace Cameron made a big hit with her songs. Lawrence and Harrington gave a funny East Side sketch. Billy Van told funny stories, some with nose on

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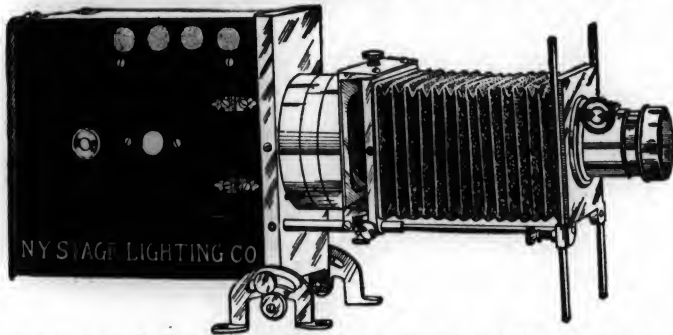
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them and sang songs. He should cut the cigar smoking out. The Pekin Zouaves gave a wonderful drill. New pictures of the San Francisco catastrophe in the kinetograph ended the bill. Fine business. Coming: Ward & Curran, Hurd, Estelle Wordette and company and Doherty Sisters.—STAR (F. W. Stair, mgr.).—The Utopians opened to capacity business 21 and business continued good all week. Cunning gave a wonderful exhibition of freeing himself from handcuffs, etc. The company is a good one. Joe Madden and John W. Joss, Lottie Blackwood and Beatrice Harlowe, Marion and Pearl were seen to advantage in the olio. The costumes and scenery were handsome. Coming: The Parisian Belles.

TRENTON, N. J.

TRENT.—Week May 21: American Comedy tour, good. Lilly Seville, singer, is clever. Frank Myone and company, in a sketch called, "The Tipster," good. Mr. and Mrs. Dan Hitt in "An Operatic Rehearsal," fair. Gardner & Stoddard, introducing impersonations and mimicry; the Majestic Trio, colored singers and dancers,

Le Remos. House reopens latter part of August.
H. B. H.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr.).—Week 21: The bill this week is of high grade. One of the star numbers is that of Carter De Haven and Flora Parker in the sketch "A College Boy's Frolics," which proved amusing. Ned Wayburn's company in "Daisyland," a pretty scenic production with bright, clean comedy, was enthusiastically applauded. The Zingari Trio, a treat in singing novelty, won approval. Francis Owen and company in "The Benediction" made a hit. Charles F. Innes and Maud S. Ryan, conversationalists and singers, pleased. Harry Seebach gave a good exhibition of bag punching. Davis and Walker, a colored team, in a skit "A Lesson in Dancing," fair. John F. Clark in song and story pleased. The motion pictures rounded out a good bill.
J. J. M.

WHEELING, W. VA.

BIJOU (Harry W. Rogers, mgr.).—Week 21:

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The Great English Vaudeville Paper (Weekly)
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VARIETY

Strong bill to big business. Billy Stanford, wooden shoe dancer, clever; Corrigan and Hayes, singing and dancing, well received; Clarice Templeton, illustrated songs, fair; The Two Graces in "A Funny Kid," good; Adelyn, buck and wing dancer, went big; Holmes and Waldren, musical act, big applause.—NOTES.—Barnum & Bailey's Circus, 21st, big business, excellent performance. Coney Island, week 21, Contorno's Band and "Battles of All Nations." Wheeling Park opens May 30.
J. M. W.

WICHITA, KAN.

The Bijou Theatre suffered by fire last week, and damaged by about \$500. Expect to rebuild and open about September 1 in more commodious quarters. An air dome with seating capacity of 1,000 is being built, and expect to open about June. The famous Zanora family, aerialists, are a drawing outdoor attraction at Wonderland Park this week. The Government Indian Band plays at this park June 5-12.—WONDERLAND PARK THEATRE (John C. Nuttle, mgr.).—Prof. Singer's wonderful trained dogs and monkey made good. Eddie Sawyer came next in

a sensational aerial act and pleased. Dutch Walton in German musical act, fair. Francesca Redding and company in "Her Friend from Texas," well received.
A. C. RACE.

WORCESTER, MASS.

PARK (Alf Wilton, mgr.).—Harry Saunders, illustrated songs, has been engaged for six more weeks. Mr. Saunders has a rich baritone voice and an excellent stage presence. Claire Nash, singing comedienne, was good.—POLI'S (Charles Fonda, mgr.).—This house closed the vaudeville season last week. A stock company will occupy the stage until next August. Kitty Mason will sing illustrated songs between the acts and there will be moving pictures.—NOTES.—The White City opened the 19th with many new features. Darling's dogs and ponies, Weedon's lions and John Nestor, the tenor, are the special attractions. The Lincoln Park Theatre opens May 30 with J. W. Gorman's attractions. The Wonderland Company of New Jersey will put \$50,000 into Pinehurst Park this summer; the opening date is announced as May 30.
HARLOW L. STEELE.

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& CO. in

"UNDER THE THIRD DEGREE"

By R. C. McCULLOCH

Pittsburg Post says: The protean play given by William Courtleigh and his company in the Grand during the past week at the head of the continuous vaudeville bill there, was a genuine and artistic delight. Mr. Courtleigh played the eight parts undertaken by him in "Under the Third Degree" with fine discrimination and excellence.

Pittsburg Times:

In his rather crudely constructed little playlet "The Third Degree," Mr. Courtleigh successfully portrays eight different and strikingly contrasted roles within the space of 30 minutes.

To give such an undertaking even the semblance of success requires very quick and facile acting art.

Mr. Courtleigh plays all the parts with surprising accuracy. His work reflects far more than mere change of clothes and facile makeup. In voice, mental poise and character indication this young actor demonstrates a real genius for protean portrayal and reveals unexpected powers of discrimination and acting intelligence.

Pittsburg Dispatch:

Nothing at any of the theatres the past week has been worthy of deeper consideration than the work of Mr. William Courtleigh in his one-

act protean play, "Under the Third Degree," which he has been playing at the Grand. With a vehicle possessing no intrinsic value from a dramatic point of view the actor has managed, by virtue of his own extraordinary gifts, to lift his act out of the depths of mediocrity to an altitude of histrionic perfection rivaling the best examples of the modern legitimate drama. Nine characters are portrayed by Mr. Courtleigh in this little playlet, and in each one the art of the actor serves to make effective the change of identity. There is consummate skill in this versatility, something far and beyond the commonplace "change artist" which we are wont to see in vaudeville, and at times Mr. Court-

leigh revealed the flame of true genius. In his closing scene, where as Jim Werner, the firebug, under the third degree, the police reveal to him the horrible truth that he is not only an incendiary, but a murderer—the slayer of his own flesh and blood, the sickly little boy whom he loved so well—his work commanded the closest attention and called for the most unstinted praise. An Italian, a Jew, a German, an Irish policeman, a simple-minded boy, a tough political boss, a Chinaman and an American workman were parts which Mr. Courtleigh portrayed in this American adaptation of Jean Millerand's story, which has formed the basis also for Henri De Vries' play of "A Case of Arson."

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